

SMART-AUTHORITATIVE
WINTER FASHIONS



NOVEMBER 1
PRICE 25 CTS.

"Vanity Fair" Art Calendar 1911

FREE



"Vanity Fair" is the title of the Armour Calendar for 1911. With pencil, crayon and brush, Penrhyn Stanlaws, C. Allan Gilbert, James Montgomery Flagg and Henry Hutt have delineated our American Girl at that most interesting moment when enraptured with her new Hat, her new Dress, her new Jewels and box of freshly cut flowers. She is both charmed and charming. These four illustrations are enclosed in an exquisitely designed cover in colors by Walter Ufer, using the peacock and rosebush to embody the idea contained in the calendar.

No expensive calendar from the highest priced art shops can excel it in artistic merit and attractiveness—it is admitted to be the acme of the printer's art, and this we offer free to you.

How to Get It

Send in three wrappers from Armour's Transparosa, Sylvan Toilet or Supertar Soap, with 4 cents to cover postage. We will forward the calendar by return mail. Or send 25 cents in stamps and we will send the calendar.

Art Proofs for Framing

We have reproduced a limited number of these drawings on extra size paper, with all printing left off. These are ideal for framing. We will send the one you select, pre-paid, for 25 cents, or the set, with a calendar, for \$1.00.

We Make This Offer to Make You Better Acquainted With the Armour Toilet Articles

For as the pictured beauties of the calendar are enraptured with their new possessions, so will you be enraptured with the purity and delicacy of the Armour toilet articles when you have tried them.

Sylvan toilet soap is an absolutely pure product of the Armour laboratories.

Its cleansing, softening effect upon the skin is marvelous. It may be had in any one of six delicate perfumes: heliotrope, rose, sandalwood, carnation, violet, lilac.

Transparosa is a clear, amber transparent soap, perfumed with an especially delicate attar of rose. It is carefully seasoned and lathers plentifully in the hardest water.

**All dealers carry
Armour Toilet Articles
Made by**

All that the most exacting woman could demand for shampoo, bath and dressing table is found in these master-productions of the famous Armour laboratories. They set a new standard of perfection.

Supertar represents the absolute perfection of a shampoo soap. It is made from triple-distilled extract of Southern Pine Tar, and affords a plentiful, pure white lather. It is in the highest degree beneficial to the scalp, leaving the hair soft, fluffy and lustrous.

Department of Toilet Soaps
Section N

ARMOUR AND COMPANY

CHICAGO

Women's Outer Apparel—
Gowns—Furs—Millinery

THE woman of discernment who
demands a convenient shopping
place—

WHERE the surroundings are rich,
quiet and refined—

WHERE the creations offered are
of distinguished character, yet
sensibly priced—and where the service
is courteous, intelligent, individual—

WILL find that in these features
our establishment is a step in
advance.

Special display at Plaza Hotel, Fifth Ave.
and 59th St., October 24th to November 5th

J. M. Gidding & Co.

564-66-68 Fifth Avenue
Forty Sixth and Forty Seventh Streets
New York

PHIPPS - New York

CREATOR OF MILLINERY FASHIONS



THE PHIPPS TYROLEAN TRIO

THESE are three of our very newest models for late fall and early winter wear. They are in three fabrics, — hatter's plush, velvet and felt.



NEVER before have we designed three models that have met with more instant popularity in New York City.

PHIPPS hats are sold at the better milliners and millinery departments everywhere. If you cannot be supplied, write to us direct.

C·M·PHIPPS
41 West 38th. St., New York City

SPECIAL OFFERINGS
Women's and Misses' Petticoats and Dressing Sacques



- No. 2.** Black wool Jersey Petticoat, "fitted," deep-tucked flounce of messaline or taffeta silk, dust ruffle of silk; 34 to 44 inches.... **4.95**
- No. 4.** Messaline silk Petticoat, "perfect fitting," deep accordion-plaited flounce of messaline with ruche, in black, white and all desirable street and evening shades; 34 to 44 inches..... **5.95**
- No. 6.** Striped messaline silk Petticoat, white ground, striped with black or any desirable street shades, "perfect fitting," deep accordion-plaited flounce, with ruche; 34 to 44 inches **5.95**

- No. 8.** Black wool Jersey Petticoats, "fitted," deep accordion-plaited flounce of fine quality sateen; 34 to 44 inches..... **2.95**
- No. 10.** Jersey silk Petticoat, "fitted model," deep accordion-plaited flounce of messaline silk, in black, white and all desirable street and evening shades; 34 to 44 inches..... **5.95**
- No. 12.** Chiffon, taffeta or messaline silk Petticoat, "perfect fitting," accordion-plaited and tucked deep flare flounce with ruche, silk underlay, in black, white and all desirable street and evening shades; 34 to 44 inches **4.95**
- No. 14.** Dresden silk Petticoat, in handsome dresden colors, all desirable shades, deep-tucked flounce, silk dust ruffle; 34 to 44 inches **5.95**

- No. 16.** Jersey silk Petticoat "fitted model," in black, white and all desirable street and evening shades with deep accordion-plaited flounce of striped silk, in colors to match, finished with ruche; 34 to 44 inches..... **5.95**
- No. 18.** Japanese quilted silk Sacque, white lined with white, black lined with lavender or black; 32 to 46 bust..... **4.95**
- No. 20.** Albatross dressing Sacque, in white, blue, pink or lavender, with Persian silk in dainty color; 32 to 44 bust..... **4.95**
- No. 22.** Dressing Sacque of accordion-plaited wool albatross, in white, light blue, pink or lavender, yoke lined with China silk, fine Val. lace, ribbon bows; 32 to 44 bust..... **5.95**

Franklin Simon & Co.
FIFTH AVENUE, 37th and 38th Streets, NEW YORK



*“Alone In
A Crowd”*

Among all the silks that fashion and skill have combined to produce, there's one that stands alone in its rare distinction—that lends this distinction to the envied lady who wears it, and makes her the leader of fashion at any gathering. It is

Madame Butterfly
Dainty, Durable, Marquissette

This is the queen of all silk fabrics, so soft, filmy and delicate that you must marvel that human genius could produce it. Withal so durable that it is sure to satisfy the most exacting. The MIGEL-QUALITY mark insures it.

Made in a profusion of designs and color varieties for costumes and waists, and sold by the class stores of America.



*MIGEL-QUALITY Silks Also Include
MOTORA PONGEE, TUSSORAH,
SHANTUNG, SATIN TETRAZZINI
and TOURIST SILKS*

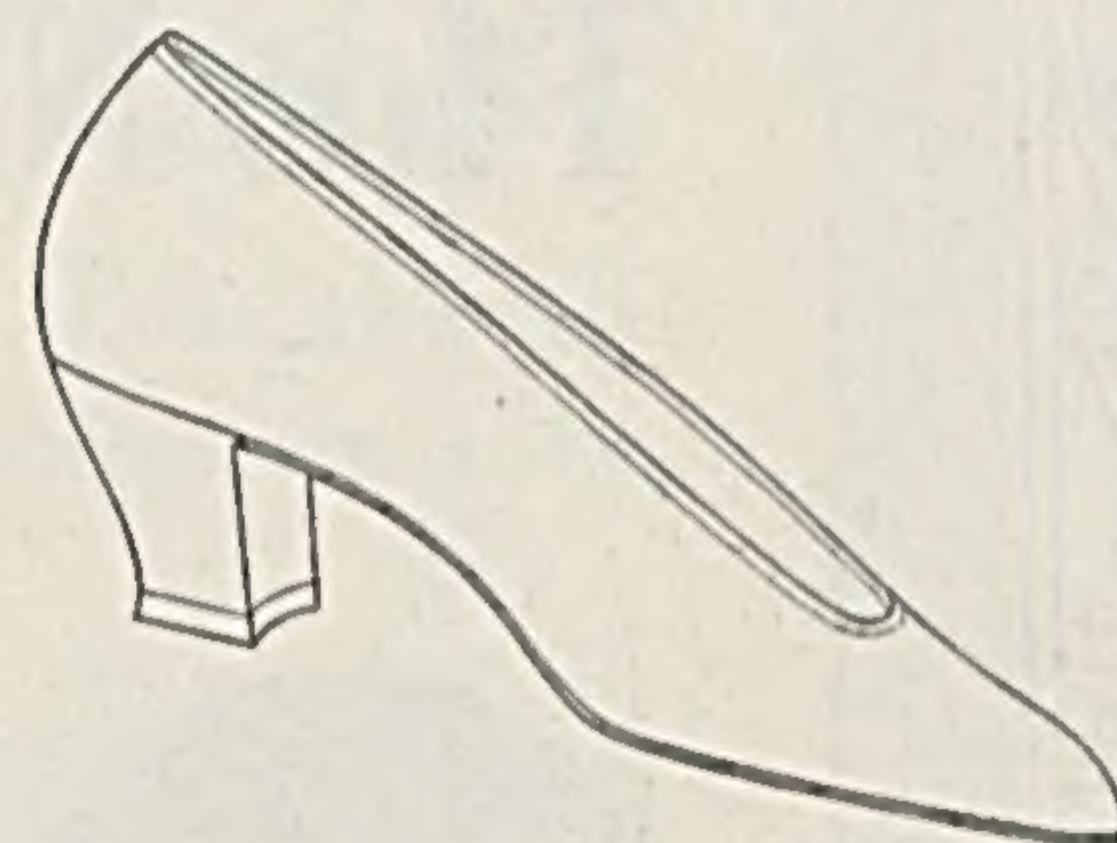
M. C. Migel & Company

Migel-Quality Sponsors

465-467 Broome Street, New York

Best & Co.

Winter Footwear for Boys and Girls



Beginning with a serviceable, every-day shoe our large stock of Boys' and Girls' Footwear includes shoes for every purpose (up to fine dress models at \$5.50).

"Best" lasts are shapely, comfortable fitting, allowing freedom across the ball of the foot, with a snugness at waist and heel which prevents the toes from crowding to the front. Leathers are selected for pliancy and wear, and give long service at economical prices. *Our shoes are all guaranteed to give satisfactory wear.*

The "Best" line of shoes include—The College Girls' Shoe, Growing Girls' Shoe, Young Men's Shoe, "Best" Orthopedic, "Best" Damp-proof and "Best" Instep Arch Supporting Shoe, School Shoes, Walking Shoes, Hockey Shoe, Gymnasium Shoes, Dress Shoes, Carriage Boot, Dancing Pumps, Slippers, Overshoes and Rubber Boots.

Winter Catalogue

of Young Men's, Misses', Boys', Girls', Children's and Infants' Shoes, with illustrations of Winter Fashions in every article of clothing for Juniors, mailed to any address upon receipt of request.

We outfit the young from head to foot—underwear to overcoat, hats to gloves, at economical prices.

Mail Order Service

For our out-of-town patrons we offer an improved Long Distance Shopping Service, which greatly facilitates ordering goods by letter. Every order receives the personal attention of an experienced house shopper. Prompt shipment of all merchandise.

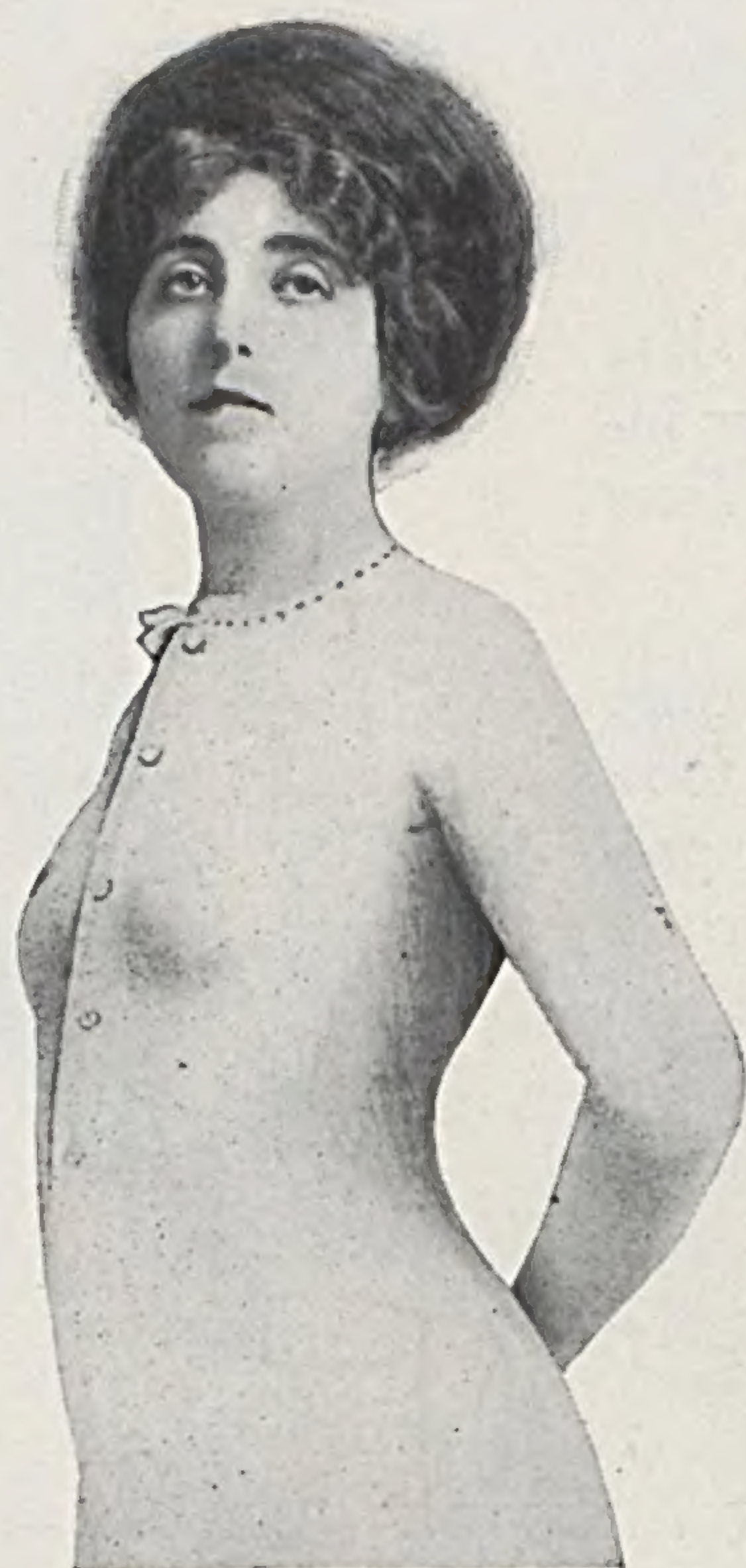
Please Address Department 19

**Fifth Avenue and Thirty-Fifth Street
New York**



AND YOU, MADAM, SHOULD KNOW

The New *Richelieu*
Union Suit



A WOMAN is as well dressed as she feels.

The new Richelieu union suit that is knitted to fit, and not seamed to shape, feels well, and, unlike other underwear, lends itself readily to the fit of modish gowns.

Glove Fitting Waist
Without Seams

Has your modiste never quarreled with the fit of your underwear?

Other lines of fine-ribbed underwear are cut to your figure; that is, the waist is formed on the cutting-table and then seamed somewhat to your shape. With torturing tongues, your corsets have told you what that means.

The new Richelieu, by a recently discovered and patented process, is knitted to your figure, and there are absolutely no side seams to torture the flesh beneath the corsets.

Without sacrificing strength, the fabric is reduced to a gauze-like fineness at the waist line, where it cannot bunch or wrinkle, owing to its glove-like fit. Modistes recommend it because of its perfection of fit.

We recommend it, because of its perfection of fabric, fit and finish, which we guarantee.

On sale at leading department and dry goods stores at a dollar and a dollar and a quarter.

If your dealer cannot supply you, send us his name and address, together with your height, weight and bust measurements, and we will see that you are served.



FRISBIE & STANSFIELD KNITTING CO.

Department "A," Utica, N. Y.

For ten years manufacturers of the famous Richelieu Underwear

A Woman is as Young as She Looks

She cannot look young if she be a victim of corset tyranny. Take the tall woman of normal development for example of our opening statement. In model "O" of

THE **Gossard** **CORSETS** *"They Lace In Front"*

whatever her age she can appear young to girlishness—in figure. She can be younger in face, too, for she enjoys the relaxation of a GOSSARD. The Gossard supports, but does not bind. She feels that "she owns her own body." She can stoop without struggling. Unconsciously she assumes an erect carriage. She therefore faces the world with an attitude of youth which at once is recognized by the world.

To three things are due this unusual Gossard superiority:

- 1st.—The front lace construction, which is based on the laws of science and anatomy.
- 2d.—To the unbroken habit back, which is the **Gossard** way of imitating the backbone, the body's chief support.
- 3d.—To **ELECTROBONE**, a corset filling, marvelously flexible, strong and light, that gives to Gossard Corsets a suppleness exclusive to them alone.

MODEL "O"

is for the figure requiring extreme length below the waist, especially those who need suppression of the fullness directly below the hip in the back. The elastic section at the base of the corset yields to every movement. The bust cares admirably for a full bust, supporting it naturally.



108 Batiste	\$8.50
117 Imported Coutil	12.50
115 Dotted Silk Batiste	15.00

126 Cheyne	\$18.00
777 Brocaded Silk	25.00

Ten other models, some as low as \$3.50

H. W. Gossard Company

17 E. Van Buren Street

53 Steinway Hall

Chicago, Ill.

For sale in New York by James McCutcheon & Co., 345 Fifth Avenue; Olmstead Corset Co., 44 West Twenty-second Street. For sale in Boston by R. H. Stearns & Co.

ORIENTAL RUGS, CUSHIONS, PORTIERES, LAMPS.
PAINTINGS, FURNITURE PORCELAINS AND POT-
TERIES, BRONZES—AND EVERYTHING ORIENTAL.

Vantine's
The Oriental Store.

A CAPABLE DECORATIVE STAFF IS AT THE DISPOSAL
OF PATRONS FOR SKETCHES AND ESTIMATES.



*Chinese Mandarin
Kimono Coat; Cho-
colate ground, yel-
low Chrysanthem-
um design.*

At \$100.

Kimonos, Shawls and Scarfs from Japan and China

One of the most exhaustive collections ever presented, including many new importations of exceptional interest and rarity.

JAPANESE MANDARIN KIMONO COATS

modified to accord with prevailing fashions; effectively embroidered on grounds of heavy Crepe. Colorings: chocolate, pale blue, yellow, gold, old rose, reseda green, in Wistaria, Dragon, Chrysanthemum and Cherry Blossom designs. At \$100.00.

ANTIQUE EMBROIDERED CHINESE COATS

of Silk and of Satin, in Oriental designs, on grounds of navy blue, pale blue, salmon pink.

At \$35.00, \$45.00, \$65.00, \$85.00, upward.

ANTIQUE EMBROIDERED CHINESE SKIRTS

May be worn with the Chinese Coats, or employed for decorative purposes.

At \$8.50, \$10.00, \$12.50, \$15.00, upward.

EMBROIDERED JAPANESE KIMONOS

on silk grounds, in colorings of apricot, navy, black, light blue, pink, lavender, red, old rose, in designs of Cherry Blossom, Wistaria, Dragon, Chrysanthemum, Poppy, Wistaria and Cherry in Combination.

At \$22.50, \$25.00, \$30.00, upward.

EMBROIDERED JAPANESE KIMONOS

of embroidered Silk Crepes, Chrysanthemum, Cherry Blossom, Wistaria and Rose designs.

At \$35.00, \$45.00, \$75.00, \$95.00, upward.

JAPANESE COTTON CREPE KIMONOS

Oriental designs on grounds of lavender, grey, blue, pink, Cherry Blossom, Wistaria, stork designs. Silk lined. Specially priced at \$7.50.

JAPANESE COTTON CREPE KIMONOS

all prevailing colorings and Japanese designs. At \$3.50

JAPANESE KIMONO DRESSING SACQUES

Exquisitely hand embroidered on silk grounds in the following effective combinations:

Pink Wistaria on Lavender—white lining.
Lavender Wistaria on White—lavender lining.
Yellow Chrysanthemum on Old Rose—white lining.
Cherry Blossom on Pale Yellow—white lining.
Pink Cherry Blossom on Apricot—apricot lining.
Lavender Wistaria on Pale Blue—pale blue lining.
Pink Poppy or Pink Cherry on Black—lavender lining.
(Appropriately boxed for presentation.)
Very special, at \$10.00.

CHINESE EMBROIDERED SHAWLS

of White Silk and of White Crepe, heavily fringed. 36 in. sq., \$7.50; 45 in. sq., \$9.00 and \$11.25; 60 in. sq., \$65.00 and 80.00.

CHINESE SCARFS

Hand embroidered on grounds of White Silk Crepe. 20 inches wide, 2½ yards long, including a 9-inch fringe. At \$10.00, \$18.00, \$27.50 to \$40.00.

THE VANTINE SCARF

of Liberty Silk, 45 inches square; all colorings. At \$1.25.

THE VANTINE AUTO VEIL

of Liberty Silk, 2½ yards long, 23 inches wide. All colorings. At \$2.50.

CHIFFON AUTO VEILS

offered at \$2.75 upward.

Mail orders filled with the utmost care.

Correspondence invited.

A. A. VANTINE & CO., Broadway, bet. 18th and 19th Sts., New York

Also: 360-362 BOYLSTON ST., BOSTON
1624 CHESTNUT ST., PHILADELPHIA



Tecla's Reconstructed Gems

TECLA PEARLS

"Tecla" beg to announce their removal to the Tecla Building, 398 FIFTH AVENUE, and respectfully invite the public to inspect their beautiful creations direct from their Paris headquarters, combining Professor Tecla's wonderful Artificially Constructed Pearls, with genuine Diamonds.

PARIS

10 Rue de la Paix

NEW YORK

398 Fifth Avenue

LONDON

30 Old Bond Street

No other Branches or Agents in the United States

Binner

Famous Corsets

CUSTOM MADE, INDIVIDUALLY, UNDER MME. BINNER'S PERSONAL SUPERVISION

18 East 45th Street, New York

Established 1863

H. JAECKEL & SONS

Furriers and Importers



Paletot in Caracul and Ermine

Furs for Street, Carriage and Motor Wear

16, 18, 20 West 32nd Street

No connection with any other house

NEW YORK



Alice Maynard

42 West 22d Street
381 Fifth Avenue
510 Fifth Avenue

New York

Wools, Silks and
Novelties in fancy
work for women

Sweaters

from

\$5.00 to \$25.00

The design represents the sweater—madeira, white, tan or gray for \$5.00.

FALL



STYLES

Established
Over 80 Years



Hand Made

Our Shoes for Fall and Winter embrace the features of refined elegance that hand work alone can produce.

They are worn by Men and Women who are extremely particular in all matters of Dress.

Frank Brothers THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York



WHY SHOP?

For Fashions Latest
Thought, when you can
just ask for

"READ'S FABRICS"

(The Stamp on Selvage)

A notably fine line of

All Worsted Dress Goods

Comprising over one hundred weaves, produced by the same mill as

"Lansdowne"

which is perforated

W.M.F. READ

Every three yards on the selvage

FOR SALE AT ALL GOOD STORES

A. P. BRASSIERE DIRECTOIRE

Reg. U. S. Pat. Off. Patented



PHOTOGRAPHED

from a living model to show from life the graceful figure produced by wearing the A. P. Brassiere Directoire. On account of the scientific principles on which this Brassiere is made, it has become the recognized standard and has met the general approval of all.

Your gowns will hang more gracefully when worn over the A. P. Brassiere Directoire, and with the present fashion the A. P. Brassiere Directoire is an absolute necessity.

They are without any steels, bones or lacing. Are made of the most durable, light-weight materials, beautifully trimmed.

Prices from \$1.00 each up

MODEL NO. 18

Sizes 32 to 46.

Price \$2.50

Beware of Imitations Look for the trade-mark

G. M. POIX

928 Broadway :: :: New York City

Baker Electrics



Women Prefer The Baker Electric

for their personal use because of its silent running and its freedom from oil-throwing chains. The shaft drive is noiseless and never needs adjusting. Both in design and appointments the car has a distinctive beauty which is recognized wherever it goes.

Equipped with either lead or Edison batteries—(50 cells A4 or 40 cells A6)—whichever purchaser may prefer. 1911 Models now being delivered. See them in salesroom of our dealer in your city, or write for illustrated catalog.

THE BAKER MOTOR VEHICLE CO.

41 West 80th Street, Cleveland, Ohio

"S and X"

A Market Place for the Personal Belongings of Our Readers

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. *The correct remittance should accompany every order.*

REPLIES to these advertisements should be placed in a stamped envelope, with the number of the advertisement and date written in the corner (e. g., No. 57-B, November 1st, 1910). Then fold this envelope and enclose it in an outer envelope addressed to us thus:—Manager Sale and Exchange, Vogue, 443 Fourth Avenue, New York.

Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM.—In order to facilitate the inspection of articles advertised, Vogue will receive on deposit the purchase money for articles valued at \$5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor. Full particulars of the deposit system, and of our other rules, will be sent on request.

Wearing Apparel

WILL dispose of the following: Black and gray mixed diagonal cloth tailored suit. Cost \$65; will take \$35. Taupe broadcloth afternoon gown. Cost \$150; will take \$25. Bust 36. No. 63-A.

WANTED—Fur coat or set of furs in some handsome fur—not pony. Could have remodeled if necessary, but fur must be in good condition. No. 12-B.

MY NEW Persian Lamb coat; length 42 inches, bust 36; for \$190. Cost in Paris this summer \$250 without duty. Must dispose. No. 62-A.

A TWO-PIECE cross saddle riding habit, by first class tailor. Black broadcloth coat and divided skirt. 36-inch bust. Will accept \$30 from immediate purchaser. No. 67-A.

FOR SALE—Black satin Liberty cape, made of finest quality of wool black satin. Trimming black and gold. Absolutely new. \$25. No. 70-A.

WANTED—A black or brown velvet coat or cloak for evening wear. Bust 38 or 36. No. 13-B.

HANDSOME lace dress, panels of real Venetian point and embroidered net. This dress comes from a well-known Paris house. Cost \$300. Practically new. 38 bust, 42 skirt. This would make stunning dress for the stage. Price \$100. No. 46-A.

GOING into mourning, will sell three handsome tailored suits. Perfect condition. Size 34-36. Dark catwba broadcloth, cutaway, heavily braided. Medium gray, rough weave, silk trimmed. Cost, each \$150. Sell \$50, respectively. Dark green velvet eton, braided. Cost \$100; sell \$35. No. 65-A.

SEALSKIN coat, very handsome. Made of best skins obtainable in America. Cost \$450. Send for details and make your own offer. No. 55-A.

BEAUTIFUL large three-cornered black chantilly lace shawl, suitable for wrap or dress. Cost \$150. Sell \$60. Stunning black Spanish silk lace scarf, three cornered, cost \$65. Sell \$20. Both pieces imported years ago, but never worn; look new. No. 69-A.

IMPORTED Scotch suit for boy of six. Never worn. Cost \$30; will sell for \$15. No. 60-A.

Furniture

VERY handsome mirror, 6x4 feet, carved wood frame. Price \$100. No. 50-A.

FOR SALE—Some old mahogany and rosewood furniture. Claw-foot card table—pair twin four-foot carved beds—low-boy—secretary—sofa—chairs—and irons. No. 64-A.

SMALL colonial mahogany sideboard or serving table. Length 48 inches. Price \$50. No. 49-A.

LOUIS XVI consol table and mirror. Painted French gray; handsomely carved. Length of table 51 inches; height 35 inches. Mirror 5 feet 4 inches high. In perfect order. \$75. No. 47-A.

BEAUTIFUL antique sofa, very delicate mahogany frame, with bronze mounts, arms finished with gilt swan heads; covered in old green damask. \$100. No. 48-A.

ANTIQUE furniture, paintings, bronzes, etc., for rent. Many family heirlooms included. Terms extremely moderate. If interested, write at once for particulars. Inspection invited. No. 41-A.

BEAUTIFUL little Louis XVI drawing-room set, antique, consisting of one sofa and two arm chairs, gilt carved and covered in rich brocade. \$150. No. 52-A.

PAIR very handsome Sheffield plated candelabra. Have just been replated by Tiffany, \$75. No. 51-A.

FOR SALE—About fifteen Oriental rugs. One large Boccara. All in good order. The Boccara cost \$100. Will sell for \$60. No. 58-A.

Professional Services, Etc.

A CULTURED family will receive into their country home in Rhode Island three or four children under boarding school age. Good discipline, out-door sports, excellent private schools or tutors, fine climate. Highest references. No. 17-C.

ATTRACTIVE young lady (very musical, with much social experience and also very fond of children) would like a position as companion in an exclusive family. References exchanged. No. 16-C.

A QUIET home for five persons is offered by lady living two hours from New York. Attractive country house, with exceptional opportunities for comfort and privacy. No. 15-C.

YOUNG gentlewoman with small income offers companionship to cultured adults. No remuneration other than refined high-class home and its privileges. Would travel. No. 19-C.

LADY with 15 years' residence and travel abroad wishes to chaperone one or two young ladies, either for study or travel. References given and required. No. 18-C.

For Rent

FOR RENT—For winter season, at Camden, South Carolina, a Colonial house completely furnished in old mahogany. Nine bedrooms; three baths; furnace and open fires. Stabling for five horses. No. 3-D.

COUNTRY house at Brielle, New Jersey, for rent beautifully furnished. Five bedrooms. Garage with servants' quarters. Two acres. Photographs and descriptions on request. No. 4-D.

Miscellaneous

A WEBER Upright Piano. Excellent tone, in perfect condition. Cost \$750. Will sell for \$200. No. 68-A.

SCOTTISH terriers. The most fashionable dog of the day, unexcelled as pets for children. A few puppies for sale cheap, from the best imported championship stock. No. 37-A.

VERY fine high back comb of carved tortoise shell. Never worn. Cost \$20; will sell for \$10. No. 61-A.

SEVEN yards of four-inch Brussels point lace and three and a quarter yards of twelve-inch to match; appraised at \$100. Will sell for \$70. Never worn. Three silver spangled Egyptian scarves, new, \$5 each. Handsome pale pink coral dog-collar, with pearl bars. Value \$125. Will sell for \$80. No. 66-A.

Facts and Figures

For the benefit of those readers who like actual facts and figures, from time to time we are going to publish in this space a summary of the actual business done through the "S & X."

For example, in the October 1st issue of Vogue the "S & X" contained thirty-seven different advertisements. Within a fortnight seventy-six replies had been received—and they are still coming in! It is worth remembering also that each reply means a bona fide purchaser, not merely a woman seeking general information.

Of course, the large number of replies meant a number of interesting sales. Here, for example, is a letter that explains itself:

A LETTER FROM A MAN

New York.

Manager "S & X" Department.

Dear Sir:—I am pleased to inform you that I have had the greatest success with my advertisements in the "S & X."

This morning I sold a bureau desk for \$75.00 entirely through the medium of this department. As you perhaps remember, I disposed of a sofa some weeks ago for the same amount. In fact, my trial of the "S & X" has been successful beyond my expectations.

I hope the "S & X" Department will always be a regular feature of Vogue, for I expect to use it frequently myself and to recommend it to my friends.

Faithfully yours,
Mr. _____

The average price of all the articles advertised (not counting two houses offered for rent) amounted to \$119.45. This included articles ranging in price from a tailored suit at \$10.00 to a superb Russian sable set at \$700. And remember, too, that all these things were offered at bargain prices—generally not more than half the original cost of the articles.

Another sale arranged through the "S & X" last month concerned a wedding dress never worn by the bride for whom it was made. Instead of throwing the dress aside and accepting her loss, she promptly advertised it in the "S & X." In a very short time another reader of Vogue wrote for particulars and finished by purchasing the dress for \$65.00—another proof of the usefulness of the "S & X." The cost of the advertisement was only \$1.30—just 2 per cent. of the purchase price. If sold at auction, the expenses would have amounted to at least 15 or 20 per cent.—to say nothing of the far greater privacy afforded by the "S & X."

There were numerous other sales arranged through the department, which space forbids mentioning at greater length. But in the next issue of Vogue, and in the following issues, we shall have more to tell you about the good work of the "S & X."

In the meantime, do not forget that the "S & X" is always at your service. If you have something to advertise, tell us about it as soon as you can. Even if you cannot quite decide on the wording of your advertisement, give us the particulars and we will be pleased to suggest a suitable wording. The great thing is to write to us immediately, so that your advertisement may appear in the earliest possible number of Vogue.

Femininity Was Born

The Day Eve Learned To Braid Her Hair

And ever since that time, down through the ages, all woman-kind has held precious the dainty little vanities of feminine charm.

So you yourself — if you are a woman — would give anything rather than miss the

VANITY NUMBER *of* VOGUE

It will be the very next issue. And it will be as exquisite and as lovely as a grown up fairy book, its whole tone one of feminine luxury and delicacy, treating of all those personal things which a woman deems so precious.

Gems, jewelry, scarfs, laces; trinkets and adornments almost without end; articles for the dressing table and the boudoir; soft, coquettish negligees; hair ornaments and the ways of wearing them—all the dear little things which mean so much more than men think they possibly could mean.

The science of vanity—how some women base their lives on the proper care of themselves, eating and sleeping, exercising and resting with the one aim of attaining perfection in figure and skin. And then the art of it—how women do what nature can not do for them—the careful moulding of the figure with lacings and frills and ribbons, the dainty powders and lotions and creams that are used, the masterly little touches of color, the graceful adaptation of a coil of hair—all this and more.

It will be an utterly and delightfully feminine number of the most delightfully feminine magazine published, with nothing spared in any way to make it absolutely complete, and it will touch every phase of this one personal side of a woman's life.

On Sale November Ninth

At All Newsstands

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

RATES

One year, (payable in advance).....\$40.00
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(Continued on page 15.)

SHOPPERS' AND BUYERS' GUIDE

(Continued from page 14.)

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VOGUE

CONTENTS

Vol. XXXVI, No. IX. NOVEMBER 1, 1910. Whole No. 914

Copyright, 1910, by the Vogue Company. Registered in the U. S. Patent Office.

THE DEBUTANTE'S EVENING WRAP—Pencil Sketch	16
HER FIRST SEASON'S GOWNING—Illustrated	17-18-19
ELIGIBLE DAUGHTERS OF EUROPEAN COURTS—Illustrated	20-21
THE PIPING ROCK HORSE SHOW—Photographs	22
THE VANDERBILT CUP RACES—Photographs	23
THE MODE IN FURS—Illustrated	24-25-26
KING GEORGE V AND HIS FAMILY AT BALMORAL CASTLE—Photographs	27
BRYN MAWR AND WHITE MARSH HORSE SHOWS—Photographs	28
MOUNT KISCO AND MORRISTOWN SOCIETY AT LOCAL HORSE SHOWS—Photographs	29
A LITTLE CONSIDERED CRIME AGAINST CHILDHOOD—Editorial	30
THE WHIPPANY RIVER DOG SHOW—Photographs	31
AS SEEN BY HIM—Illustrated	32
PAGE ILLUSTRATION OF GOWNS	33
PARISIAN ADAPTATION OF ORIENTAL FASHION—Illustrated	34-35
THE LONDON MODE—Illustrated	36
PAGE ILLUSTRATION OF GOWNS	37
WHAT SHE WEARS—Illustrated	38-39
SMART FASHIONS FOR LIMITED INCOMES—Illustrated	40-41
SEEN IN THE SHOPS—Illustrated	42-43
IN THE WESTERN SHOPS—Illustrated	43-66
CHARMING AT HOME GOWN—Page Illustration	44
PAGE ILLUSTRATION OF GOWNS	45
PAGE ILLUSTRATION OF GOWNS	46
PRETTY THEATRE GOWNING—Page Illustration	47
THREE SMART FRENCH FROCKS—Page Illustration	48
THREE BECOMING COIFFURES FOR THE OPERA—Page Illustration	49
PAGE ILLUSTRATION OF GOWNS	50
PAGE ILLUSTRATION OF HATS	51
SMART WALKING DRESSES—Two-Page Illustration	52-53
PAGE ILLUSTRATION OF GOWNS	54
PAGE ILLUSTRATION OF GOWNS	55
PAGE ILLUSTRATION OF GOWNS	56
PAGE ILLUSTRATION OF MILLINERY	57
PAGE ILLUSTRATION OF MILLINERY	58
THE GOWNING AS SEEN AT AUTUMN RACE MEETINGS—Photographs	59
THE YOUNGER GENERATION—Illustrated	60
THE WELL DRESSED MAN—Illustrated	61
SEEN ON THE STAGE—Illustrated	62-63-64
MUSIC—Illustrated	64
THE BULBS FOR SPRING SHOULD BE PLANTED NOW	66-68
HAPHAZARD JOTTINGS	68
WHAT THEY READ	72-78
CONCERNING ANIMALS	80
THE LATEST DEVELOPMENT IN CORSETING	82
THE REVIVAL OF LACE MAKING IN FRANCE	84
SUGGESTIONS FOR INTERIOR DECORATION	88
THE SELECTION OF PICTURES	90
FOR THE HOSTESS	92
ANSWERS TO CORRESPONDENTS	94-96
SOCIETY	98
FASHION DESCRIPTIONS	102-104
ON HER DRESSING TABLE	106
VOGUE PATTERN DEPARTMENT	112-114

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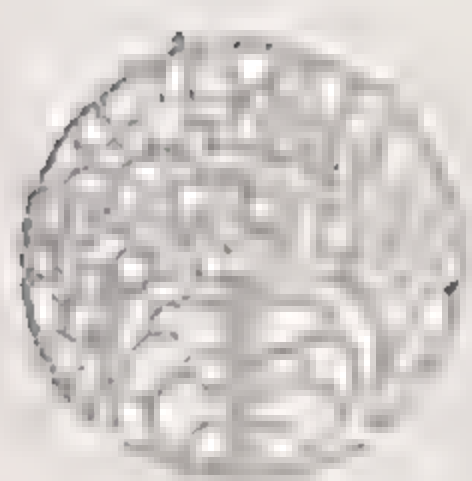
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*The debutante's evening
wrap of embroidered
stone-blue crepe meteore
and chinchilla fur*



VOGUE



HER FIRST SEASON'S GOWNING

THE social début of a young woman accustomed to the interest and devotion of her relatives, and the luxuries of life, is an event of no slight importance. It should be attended with dignity, and be carefully planned, for she is now being launched in that uncertain sea known as "society" with full honors, having passed through the preparatory stages of her education successfully; wherefore, she is completely equipped to assist her mother in entertainment, and receive the attentions that may be proffered her; and in addition to having her name inscribed on her mother's card, she now has an engraved plate for herself.

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Variety of Luxurious and Practical Gowns, Wraps, Hats, and Furs a Debutante Will Find Requisite When Formally Introduced to Society—Smart Accessories and Dainty Equipments—A Word About Limitations

By ELEANOR RAEBURN

Sketches by Jean Parke

structed corset should be fitted to her form before her gowns are made. This is a detail of the utmost importance, because smart gowns cannot develop over ill-fitting corsets; her modiste demands a figure having proper lines and curves, before she can promise picturesque effects with material and color and decoration. The prospective débutante must provide herself with black and white satin knickerbockers, lined with albatross, in lieu of petticoats in these days of narrow skirts.

As her début occurs in the winter, usually, her choice of apparel will include at least one fur coat, which may be of any youthful fur, according to preference and purse. Some of the pony coats are now beautifully made from choice pelts, and when finished with contrasting collars and cuffs of chinchilla or Australian opossum, are almost as smart as the caracul; but seal is always a satisfactory investment for the *jeune fille*. The white coney coats for evening wear are very desirable for youthful women, and so very becoming when finished with long shawl collars and deep cuffs of white moufflon or angora or fox, especially the latter, that the well-gowned society fledgling will assuredly need one when she starts upon a round of visits.

PROPER SELECTION OF FURS

For general utility with her trotteur frocks, she might select a set of the stylish cinnamon bear, or possibly black fox, or newest of all, the beautiful cross fox, with head, tail and paws swinging from a gorgeous flat muff. This variety of Reynard has the most exquisite marking of a cross of silvered fur on the familiar reddish yellow, extending down the forelegs from the neck. It is as youthful-looking as the white fox, and equally as becoming. If she does not select a white fur coat for evening wear, one of broadcloth or crêpe météore may be handsomely made to serve the purpose, in any of the smart new models with the long shoulders and indefinite fit. A superb one of stone-blue crêpe and chinchilla fur is illustrated. The back is gathered into the shoulders, and falls to the foot, where it is caught into a wide martingale band of self embroidery; and also there is another of the same flung-around, in a casual shape but with a deep sailor collar that forms the revers, made of white embroidered, all-over Canton crêpe, combined with apricot crêpe velvet, which gives the tone for the lining.

DAY-TIME COSTUMES

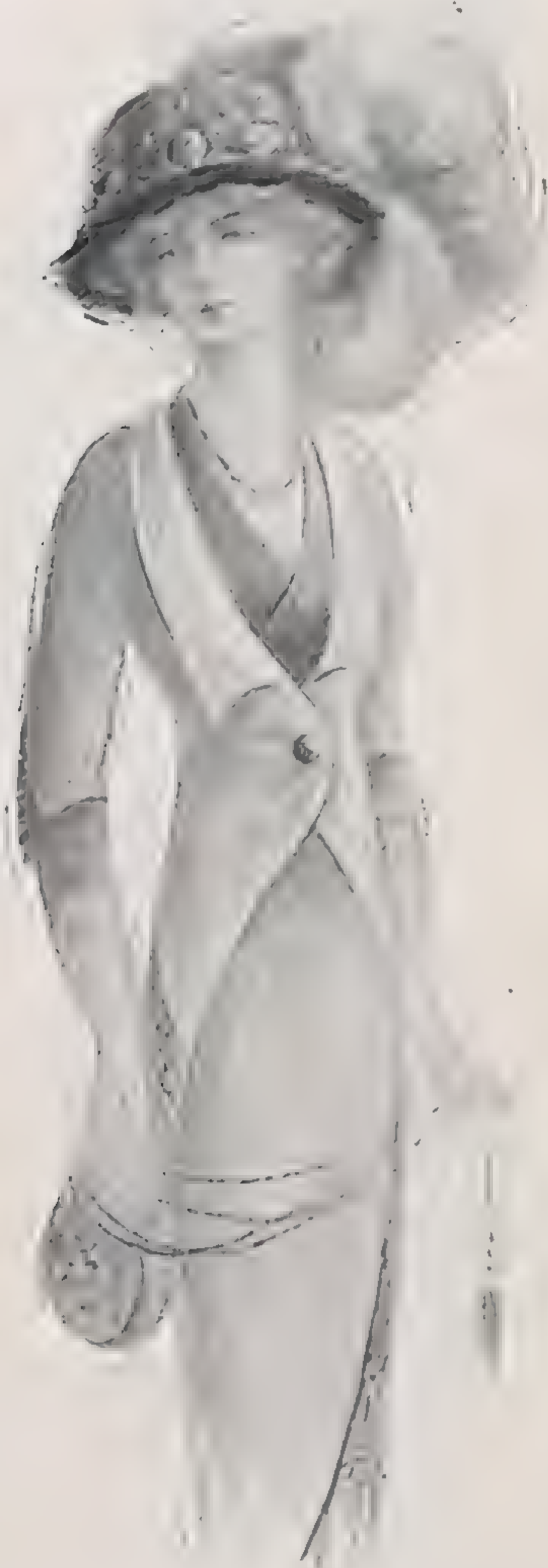
As for gowns, there is no limit to the pretty and dainty selection she may have. To guide the novice, one might suggest an outline for a débutante's wardrobe, that would enable her to meet her numerous engagements with that ease which follows a knowledge that her appearance is above criticism. First of all, she should have a sufficiency of appropriate day-time dresses. These should be simple of design—princess or semi-princess—yet charmingly made, and expressive of the latest style, and of sufficient elegance to be worn at luncheon parties, or matinées, or for afternoons at bridge. Two appropriate models illustrated here are most attractive.

The first is made of pastel green broadcloth, combined with shadow-figured charmeuse, in old blue, the latter being set as a sunken panel under the fronts of the tunic. Over

it, the bodice is fastened diagonally, and a band of the same trimming outlines the kimono shoulders; there are flat frills of brighter blue chiffon at the collarless neck, the front of bodice and the abbreviated sleeves.

The second frock of this *genre* is rather more elaborate than either of the others, and suggests more dignified occasions. It is made of chenille velvet in the fashionable taupe shade, now enjoying a revival, and has a tinge of old-rose on its surface. The fabric falls in unbroken lines from the round neck to the satin-banded hem done in self-color. There is an application of tarnished gold with old-rose embroidery at the round neck. The square-necked guimpe is of old-rose embroidered chiffon. Plain old-rose chiffon is plaited at the sleeves. The gown is buttoned simply down the back in youthful style, and has button-decorated motifs.

The hats to accompany these costumes must carry out their chic, although not necessarily be made to match. For instance, with a pale green broadcloth gown, a hat of old-blue silk beaver, faced with self-colored velvet and having a high pompon mount of écru gourah,



Reception gown of old blue broadcloth and black satin; one of the fascinating new reticules is carried with this toilette



The lovely lace collar and cuffs and girdle of gold cord are picturesque touches on this sapphire velvet gown



Velvet in the new taupe shade would be pretty for this afternoon gown

would be most distingué, if the all-black hat were not preferred, as an accompaniment to the caracul coat. With the taupe gown, a large taupe velvet picture hat with a high mount of pale, shell-pink feathers tipped with gray and nodding forward, would be correct; and a scarf of taupe crêpe météore or of striped moleskin lined with shell-pink, would be sufficient protection in a motor, until the weather becomes really cold, not forgetting the reticule to match.

SMART TAILOR-MADE COSTUMES

A properly appointed débutante wardrobe should contain at least two tailor-mades. One of these should be strictly utilitarian, suitable for all kinds of weather, for the daily walk, and for traveling; and for such purposes, one of coarse homespun or basket-weave in night-blue, or London smoke, would be eminently fit. It should be simply made and smartly tailored. With this, one of the smoothly-moulded, dark-green velvet hats, having a high, round crown, trimmed with blue and green cock feathers, would be appropriate, or a chic Russian turban, with a jeweled cockade, and brush.

A velveteen or corduroy tailored costume is advisable, and one having lines of a lighter tone, say of seal brown with old-gold, would

be admirable. A good model is illustrated; it has a straight skirt mounted on a high inside belt, and a deep band of self-trimming set on at the knee, finished in Walls-of-Troy on its lower edge, and fastened on the left side with a row of pretty gold buttons. The jaunty short coat, pointed in front, buttons on the left with a single large button. With this costume, might be worn a small hat of sealskin, sharply upturned on the left side, and having a tinsel blue rose set low on the opposite margin; and also the smart boa and muff of the cross fox, previously described.

RECEPTION TOILETTES

Of reception gowns, she may have a large supply, and, she will need them all. One like the sketch of sapphire-blue velvet, would be modish, and should be made in rather a severe style, but with youthful touches, gently suggested in the handsome point de Paris collar and cuffs and the Empire waist-line, accentuated with a gold cord and tassels, and also in the dainty tulle jabot. The medium-large hat of sapphire-blue velvet, faced with gold, and trimmed with a chic bow of satin would complete a most delightful toilette; especially if worn with white fox furs, which are only appropriate for youth and loveliness.

Belonging to the elaborate tailor class of

gown that can be worn to an afternoon reception, is one of the models illustrated. It is of supple broadcloth in old blue tone. The short coat is fastened at the waist with one lovely carved silver button. The long revers turn back from a folded black satin waistcoat and on the hips the cloth is embroidered in soft shades of blue with a few threads of old Venetian red in the design. The undersleeves are of black satin. The embroidery appears on the skirt in a panel effect at the side. Her blue chiffon bodice draped over a plain blouse of Kabé crêpe, hand printed in odd Japanese figures, has a frill of lace upstanding at the back and sloping prettily away at the rather low, round neck line in the front.

Another reception gown, suitable for at-home afternoons, might be made of white crêpe de chine, sprinkled with embroidered white violets. This might have transparent sleeves and a Dutch-neck yoke of Bruges or Venise lace, and be enlivened with a tunic band and bretelles of pale-green Pompadour ribbon, flowered with rosebuds and violets, covered with shirred white tulle, and edged with white passementerie ball fringe.

THE COMING-OUT GOWN

Her coming-out frock is, of course, the *pièce de resistance* of her outfit for an evening cotillon, which is the form of entertainment frequently chosen instead of an afternoon reception. Formerly, the conventional costume for a New York débutante's first appearance was of white, with flowers and decorations *en suite*, but that has all been changed, and a typical début gown for a young girl is one made for a girl who makes her first bow in December. It is composed entirely of pale shell-pink, with self-colored beads and tiny spangles all over the pink tulle draperies. At Newport, last summer, where Miss Elizabeth Sands and Miss Roberta Will-



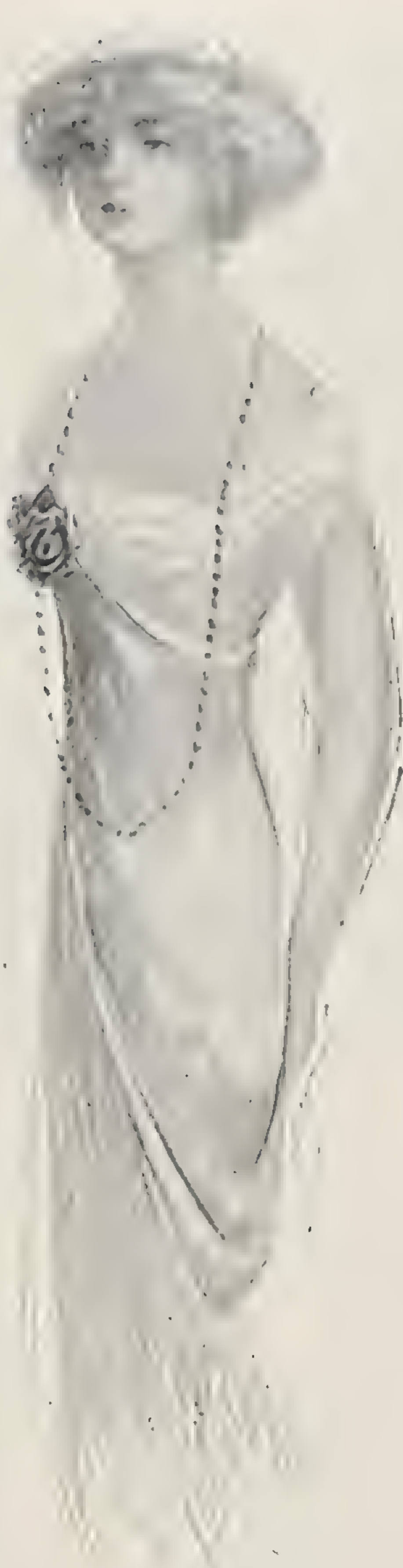
For walking a débutante can choose nothing smarter than a corduroy tailored costume



If the débutante is to be presented at a dance this lovely Drécoll model is very suitable for her gowning



This graceful treatment of the sash and draperies is charming for a young girl's dinner gown



Dinner gown of princess lace with a tunic of green chiffon embroidered in a tracery of silver threads. A silver rose holds the drapery

ard were formally presented to society, neither adhered strictly to the all-white rule, Miss Sands wearing a gown of white flowered chiffon, trimmed with a girdle and bands of pink satin and carrying a shower of pink roses. Nevertheless, the all-white idea is traditional, and there is nothing daintier than a frock of white Balkan-princess satin, draped in white marquisette, or satin-striped chiffon cloth, or moiré crêpe—the latter a most exquisite fabric—made after the Drécoll model illustrated, decorated with crystal or silver bandings or fringe, and with gardenias on the corsage.

The out-of-town annual "dance of the débutantes," which occurred this year on October 28th at the Tuxedo Club House, ushered into society an unusual number of charming girls, and later dates for private balls are now being arranged in town. Among those who intend to introduce débutantes, Mrs. George W. Forsyth has selected December 9th to present her niece, Miss Burrill; and Mrs. Van Rensselaer Kennedy, December 16th, for a cotillon that will bring forward her daughter. The first of the Junior Cotillons occurs at Sherry's on December 6th, and the first Cinderella cotillon on December 8th, and so on, they will follow in a whirl of gay events that will culminate in a superb New Year's ball, to be given by Col. Astor, especially for the débutantes; wherefore, the necessity of an ample supply of evening frocks may be premised

SMART DINNER GOWNS

Of especial dinner gowns, the débutante will require fewer than of regular dancing frocks. A superb model for a first-season dinner gown is composed of pale blue-and-mauve, changeable voile de soie, draped over a flowered chiffon, showing garlands of pink-and-white cherry blossoms. Most gracefully arranged are the sash and drapery, and the modesty-piece is a patch of heirloom Honiton. White coral or-

naments are to be worn, and a bunch of pink cherry-blossoms at the ceinture. An Empire frock of princess lace veiled in a tunic of pale-green chiffon, embroidered in silver and caught at the bust with a lovely silver rose, is charming for a fair blonde maiden.



In pastel green cloth with chiffon frills on the bodice this is an effective model for a luncheon frock

SUGGESTIONS FOR DANCING FROCKS

Among her dancing frocks, she might include one of coral-colored chiffon, conventionally embroidered on the foot-band and bodice, to be worn with opal beads and a lovely dark-red rose; or one of rose-colored moiré draped in fog-gray chiffon, enlivened with white malines lace and amber ornaments. An especial ball-gown of pale-blue satin combined with pale-pink beaded gauze, having tall lace VanDycks on the tunic and waist, and a tunic border of white marabout, would be a toilette de luxe.

SOME OF THE ESSENTIALS

A stunning evening hat is a necessity, and, this season, aigrettes and paradise feathers are in such bad favor that only ostrich plumes are choice. Large, black velvet, Old-English hats are decked to the limit in white or pale-colored plumage, but not with the willow plumes. A white French felt or silk beaver, faced with shrimp pink, and elaborately trimmed with the same pink ostrich feathers tipped with black, would be irreproachable; or equally so, one of baby-blue velvet, with a mount of white ostrich, combined with snowy-owls' breasts.

Dainty negligées are essential, and in addition to her pretty kimonos and matinees, the débutante should have one of pale-blue accordion-plaited crêpe de chine or China silk, with insets of Valenciennes lace, or rose Persian mousseline, the slippers matching in Persian satin. Such a garment is most useful for the intimate visits of one's hostess. If preferred, it may be made of embroidered lingerie over yellow, or coral-red, or pink Liberty.

WHAT TO AVOID

Lavender—the widow's color—must be avoided by the débutante, however much she

(Continued on page 106.)

ELIGIBLE DAUGHTERS of EUROPEAN COURTS

PHOTOGRAPHY, telegraphy, and rapid transit

have robbed royal courtships of some of their uncertainties but of little of their romance. Princess Patricia of Connaught rejected the suit of young Alfonso of Spain at sight of his photograph, although he later paid his successful addresses to Princess Ena of Battenberg on similar pictorial evidence. The Crown Prince of Servia was prevented from seeking an eligible matrimonial alliance by the machinations of an Austrian press agency until he threw up his heir-apparentship in disgust in favor of his brother Alexander. His sister, Princess Hélène, has been deprived of suitors for a similar reason.

While the fact that several eligible princesses are now well advanced in spinsterhood may be ascribed to the gradually broadening social conditions which are now influencing royalties no less than commoners, both classes are sternly set against the morganatic marriage and both are opposing the "*mariage de convenance*," unless the lady herself be made a party to the negotiations. Of course, "questions of state" are still paramount in royal matrimonial alliances, but not a few of the deep laid plans of chancelleries have in these latter days been set at naught by the modern royal maiden's "No."

A few years ago it was thought impossible that a marriage between Prince Napoleon Victor, the grand-nephew of the great Napoleon, and Princess Clémentine, the third daughter of the late King Leopold II. of the Belgians, could ever take place. For a Bonaparte, and the Bonapartist Pretender at that, thus to ally himself with a reigning house was considered inimicable to Republican France, by whose friendship Belgium had something to gain and nothing to lose. But King Albert has changed all that, and now Napoleon and Clémentine, at the respective ages of forty-eight and thirty-eight, are shortly to be joined in holy wedlock, after seven years of exasperating and discouraging courtship. Prince Napoleon has solemnly promised that he will not permit Belgian territory to become the field of Bonapartist propaganda, that he will issue no imperialist manifesto there, and that there he will never receive a delegation voicing the Napoleonic Legend.

It is not known whether King Manuel of Portugal, who will be twenty-one years of age on November 15th, had set his heart on a royal lady before he was so unceremoniously deprived of his palace and possibly of his kingdom on October 3d. His affair with Mlle. Gaby Deslys, the dancer, is not likely to be recorded as one of the great passions of history; however, the lady may derive current advertising therefrom. Dom Manuel is one of the handsomest—at least from an American point of view—most amiable, and intelligent royal youths. In education, ideas, and culture, he is far more English than Portuguese. But alas, for months his throne has not been stable enough to inspire any of the great European chancelleries with confidence, while the uncertainties of life in Lisbon would have caused a modern princess to think a long time before she would give her hand to a young man whose father and brother had fallen victims to the bullets of assassins.

Were it not for the revolution in Portugal his political position would be similar to that of Alfonso XIII. four years ago. Spain measurably increased her prestige by her king's marriage with a British Princess. Portugal might do the same if the Republicans had not taken things in hand. Indeed, Royal Portugal, with her African colonies, would be much more inviting in British eyes

Some Charming Princesses Who May Eventually Grace the Thrones of Kings—Although Nowadays Marriages for State Reasons Purely Are Frowned Upon by Many Royal Maidens

By WALTER LITTLEFIELD

than Spain was; nor would the covetousness of German eyes be lacking. As it is, however, poor Dom Manuel can hardly be considered "*une bonne partie*" at first-class European courts. A chancellery of to-day is far from likely to interfere in the internal affairs of a country to enforce a marriage settlement contracted in exile. The lending of soldiers to a royal son-in-law, cousin or nephew to restore him to his throne is no longer possible.

For these reasons, whose inception had

which has, with this subsequent uprising, possibly closed his career as a monarch for all time. Will he take his place gracefully among the "Kings in Exile?"

Still, Dom Manuel may be consoled by the fact that there are very few Royal princesses who, in any event, exactly suit his age, the assassination of his elder brother has naturally forced him into an older generation.

In this generation may be mentioned, almost parenthetically, King George's sister, Princess Victoria Alexandra, who is in her forty-third year. Fifteen years ago court gossip coupled this lady's name with an officer of the Guards, who later filled a grave in South Africa; later, there were stories of her failing health, both physical and mental. As a matter of fact, Princess Victoria never cared to play an exalted rôle at her late father's court, whether or not there be any truth in the Guardsman story. She helped to make happy the declining years of her grandmother and namesake, Queen Victoria, and since her death has been content with a few friends, a few charities, and a few books.

There is also said to be a romance in the life of her beautiful and talented niece, Princess Victoria of Connaught, more commonly known as Princess Patricia because she was born on St. Patrick's Day in 1886. She is an extremely high-spirited and independent young woman and when (1906) she laughingly rejected the suit of the King of Spain, nothing but the tact of her grandfather prevented her from contracting a morganatic marriage with the young Marquis of Anglesea. Unfortunately she has little to hope for from her uncle, the present king, who although quite bourgeois in many things, firmly believes in none but royal alliances for his family. As she has declared that she will never marry for reasons of state, she is likely to remain a spinster to the end of her days. It may or may not be deemed significant that Dom Manuel did not meet Princess Alexandra of Fife, who at the time of his visit had not yet made the imperative début at Buckingham Palace.

Apropos of this Princess, I hear that her engagement to Prince Christopher of Greece, nephew of Queen Alexandra and youngest son of King George of Greece, will be announced early in the new year. The Prince, who is twenty-two years of age, was, for some days in October, the guest of the Princess Royal and the Duke of Fife at Mar Lodge, Aberdeenshire.

At Mar Lodge Princess Alexandra, who is now nineteen, has a charming sitting-room of her own, filled with souvenirs of her Royal relatives, including a collection of water-colors and sketches by such masters as Zuccarelli, Stothard, Copley, Fielding, Constable, and even Turner. She cares little for society, reads German, French, and Danish authors, and has recently taken up the study of modern Greek with Prince Christopher as her tutor. Like the Spanish-Battenberg union, the marriage promises to be a genuine love match.

In Denmark there are the Princesses Thyra and Dagmar, the daughters of Frederick VIII. and Queen Louisa, with ages respectively, thirty and twenty. The northern princesses, principally those of the present generation, do not seem prone to early marriages, and the royal athletic daughters of Denmark and Norway have so far out-grown the German idea of housewifery and domesticity that the fate of Thyra and Dagmar must remain a matter of speculation. Their family, to be sure, has furnished many consorts to crown



Elizabeth of Roumania, who is said to be the most beautiful princess in Europe

long been recognized, Dom Manuel's little excursion north last winter and spring was predestined to be less successful than had been Alfonso's when on a similar errand bent. As has been intimated, the trouble was not with his personality. Everywhere he was regarded as a charming young gentleman. He captivated the hearts of the ballet de l'Opera in Paris just as he did those of the shopgirls in the Strand, while scheming parvenue mammas of Mayfair were quite ready to attempt to ease the fall of his tottering throne with a morganatic marriage.

In English Royal circles it was different. There he was treated with a sympathetic tolerance and grave kindness which the mourning for the late King Edward hardly sufficiently explained. His spirits dampened so that he did not venture to go to Germany. He returned directly to Portugal, a few weeks later to face a general parliamentary election



Victoria, Margaret of Prussia, who is known throughout Germany as "our most popular princess"

heads, but it has also furnished not a few good wives and husbands beyond the pale of royalty.

Doubtless, now that Montenegro has become a kingdom, more attention will be paid to the remaining unmarried daughters of Nicholas I., Princesses Xenia and Vera, although their prestige was somewhat raised in 1896 when their sister, Elena, was married to the Savoy Prince, who is now King Victor Emanuel III. of Italy. Xenia is over twenty-nine and Vera over twenty-three. With the exception of Elena and another sister, Anna, who is wedded to Prince Francis Joseph of Battenberg, most of their numerous brothers and sisters have married into royal Slav or Slavonic-Teutonic families. Both Xenia and Vera have spent more time in Rome and Paris than they have in German or Russian cities and have acquired an independence of action which, coupled with their innate and ardent patriotism, has not been without annoyance for their father with his old-fashioned Slavonic ideas. Two years ago the elder Princess spent the winter in Paris—a sojourn she described in a letter to Queen Elena as "exile." It had been officially re-

ported that the Princess and her mother, now Queen Milena, were in the City of Light on account of the daughter's health, but the rumor got abroad in Rome that Princess Xenia had recently displayed such an excess of patriotic ardor—had, in fact, taken part in an anti-Austrian demonstration of protest against the annexation of Bosnia and Herzegovina—as to lead to diplomatic remonstrances from Vienna. Hence the "exile" to Paris.

The German Kaiser, who will always covet a port for his empire on the Adriatic, whether with the aid or enmity of Austria, once sounded the rural court at Cetinje concerning a marriage project for his two elder sons, then unmarried. Prince Nicholas happened to be playing on his "gusla" in the forest when he heard this intelligence, which was brought to him by an aid of Chevalier von Mittinkovitch, the Austro-Hungarian Minister, who then acted for Germany. Von Mittinkovitch had intimated that the matter might



H. R. H. Princess Victoria of England, sister of King George V

quite appropriately be made the subject of a cabinet meeting. Nicholas tucked his lute under his arm and started for town. He met the German emissary unexpectedly in the street. Thereupon he addressed him in the vernacular with a phrase which is best rendered into American slang: "Nothin' doing."

At dinner he asked Xenia and Vera if either wanted to be a German empress.

"No, father," they promptly replied. That's what I thought," said Nicholas as he dismissed the subject.

Princess Xenia is a dark-eyed beauty who shares with the sixteen-year-old Princess Elizabeth, eldest daughter of the Crown Prince of Roumania, the reputation of being the most beautiful princess in Europe. Elizabeth's mother, the eldest daughter of the late Duke of Saxe-Coburg, is a cousin of King George of England. Princess Elizabeth, like her



Princess Victoria Louise, the only daughter of the Kaiser, and the pride of his august majesty's heart

mother, is a pure blonde with golden hair and blue eyes. She is very fond of being photographed in fancy or native dress and with or without her brother, Carol, both of whom the Roumanians are very fond, just as they are of their aged king and his poet wife, "Carmen Sylva."

It will be recalled that King Carol I. and Queen Elizabeth are childless, and there has been some difficulty in finding an heir presumptive. The King's elder brother, Prince Leopold of Hohenzollern-Sigmaringen, was first appointed. He resigned in favor of his son, Prince Wilhelm. Later, Prince Wilhelm renounced his rights in favor of his brother, Prince Ferdinand, and it was Prince Ferdinand who married Princess Marie, the beautiful daughter of the Duke of Saxe-Coburg and Gotha, in 1893. Prince Carol was born in October, 1893, and one year later Princess Elizabeth. She did not see her great aunt and namesake until she was six years of age. One day the Queen met the little Princess in the palace garden and said:

"Do you know who I am?"

"Oh, yes," answered the child, "you are

(Continued on page 110.)



Princess Xenia, one of the beautiful dark-eyed daughters of Nicholas of Montenegro



Princess Clementine of Belgium, whose long deferred marriage is to occur this autumn



Miss Helen Hitchcock, Master Harry Whitney, Miss Flora Whitney and Miss Ethel Borden Harriman



Miss Zelina Clark, Miss Leonie Burrill and Miss Frances Godwin



Mrs. Payne Whitney, Miss Marion Hollins and Miss Ethel Borden Harriman



Mrs. Thomas Hitchcock, Miss Cornelia Bryce, Mrs. Henry Carnegie Phipps



Miss Alice Beavor-Webb, a youthful cup winner



Mrs. Richard Trimbell



A picturesque feature of the event was the finish of a drag hunt in the show ring led by the Meadow Brook hounds



Mrs. W. B. Duncan

HORSE AND HOUND AND THEIR ADMIRING FOLLOWERS AT THE PIPING ROCK SHOW—THE CROWNING EVENT OF THE LONG ISLAND AUTUMN SEASON



Mr. Alfred Vanderbilt, Mr. Frederick Davies, Mr. Dennie Hare and Mr. Worthington Whitehouse



Copyright by Paul Thompson
Mrs. O. H. P. Belmont, Judge E. H. Gary and Miss Inez Milholland



Mrs. Peter Brugiére, a striking figure in the first row of boxes.



Mrs. James Eustis, Mr. James Eustis and Mr. Robert Porter



Mr. Payne Whitney and Mr. and Mrs. Philip Boyer (at right)



Mrs. Maunsell S. Crosby, Col. John Jacob Astor and Miss Constance Warren



Mr. W. K. Vanderbilt, Jr., the donor of the cup



The Misses Nancy and Kathryn Steele, the younger daughters of Mr. Charles Steele



Photographs by Pictorial News and Paul Thompson
Miss Claire Bird and Miss Beekman

WATCHING THE THRILLING
CONTEST FOR THE VANDERBILT
CUP - THE MOST EXCITING
AND DISASTROUS RACE IN
THE HISTORY OF THE EVENT



Picnic breakfasts are a feature of the day



These long coats that hug the knees suggest short, demure, steppings. Caracul model from Weinberg



Superb shawl made of hundreds of tiny mole-skins and trimmed with rich embroideries. From Gunther



This season has developed the novelty of embroidered fur coats; the collar is of Persian silk poplin. Model from Jaekel

T h e M O D E i n F U R S

FURS have become so much more lavishly worn in the United States, and by all classes of society, that there are great changes to be noticed in the present fur market. The most beautiful and the rarest furs, the sable, ermine and chinchilla, the seal and the silver and natural blue foxes, always worn only by the wealthy, are fully as rare and even costlier than ever, being made up with infinitely more coquetry and grace. While the less rare, less delicate furs, once commonly within the reach of all humble people in town and country who drove daily in the open air, have become so high priced as to make them luxuries. Curiously enough fashionable taste changes with the current price of an article, and the skins of such humble little creatures as the opossum, lynx, racoon and squirrel, mole and musquash are now eagerly added not only to the sporting but to the town clothes in a wardrobe that boasts the

Even Rare Varieties Enriched With Embroideries and Combinations of Other Costly Furs—Artistic Qualities of the Lesser Furs Now Appreciated—The Squaw Like Fashion of Wearing Tails, Heads and Paws Discarded by Well-Dressed Women

rarer furs for in-town functions and for evening wear.

ARTISTIC COLOR POSSIBILITIES

These lesser furs are, from an artistic standpoint, really very fine, especially as the furriers are dressing them at present. Not many years ago such furs were dyed and given high-sounding names, so that one seemed to be, or pretended to be, wearing various strange varieties of fox, seal or what-not. We have learned better of late, and the decorative value, on a carrot blonde, of the rich blends of reds and oranges found in the red fox pelts or, to a paler blonde, of the softer yellows and grays of the natural lynx, or of the striped brown raccoons on brunettes, or of gray raccoon on those of chataigne

coloring, is fast being realized. These gay and smart furs are offered this autumn in two skin muffs, and three skin neck-pieces, one skin being laid across the back of the shoulders, head on one side, tail on the other, and the two other skins hanging down the front.

THE PASSING OF TAILS AND PAWS

There is a marked tendency among well dressed women this season to do away with heads, tails, paws and whole skin pieces, and to replace them by broad bands of fur trimming on hems and overskirts, and by scarfs and muffs of fur made with the addition of some material. Black monkey fur, for instance, is thus used on a black velvet costume, with which is to be worn the following muff and scarf. The muff is made of two wide large flat circles of monkey fur, separated by a four-inch flat band of black liberty satin ribbon. This makes a flat, soft



Monkey fur is re-
vived again and
is excellent for
mourning wear.
Revillon shows
this set. The hat
is from Henesey



Very new and smart theatre wrap of
Persiar, silk, veiled with chiffon and
edged with skunk



The huge muff is fashioned of the same
materials in a most original manner.
Jacckel models



Hudson seal and
skunk are clever-
ly combined in
this short coat,
cut in a quaint
and charming
style. From
Jacckel



New shape collar of Hudson seal
with a bolster muff. Seen at
Weinberg's



The beauty of chinchilla is much enhanced by this odd mosaic effect. Heavy silk cord and tassels fasten the coat. Gunthers' model

muff of considerable width, which is increased at each side by additions of doubled black liberty satin of the width of the satin—30 inches, more or less—which additions are crushed up in a mass of drooping folds about each forearm or elbow, when the hands are thrust into the muff. The scarf is a wide, long one of doubled black liberty satin, without interlining or stiffening of any kind, and striped with two rows of fur, one at the neck, one about the shoulders, both bands turning about the square ends of the scarf, leaving its lower edge, about the shoulders and arms, only of the soft, crumpled satin.

PERSIAN SILK DOLMAN Banded in Fur

Another charming little garment showing the use of fur in bands is a quaint, old-fashioned dolman, made of a richly toned Persian silk, dulled by a smooth layer of gray mousseline and bordered with skunk. This rounding mantle, short over the arms, is draped up in folds over the front of the elbows, and hangs in two long front stoles with broad wedge-shaped hems that reach the ankles. At the back there is a slight upward drapery from the arms to the high waistline, from which point a narrow flat coat tail falls to the knees, wider at its hem. Very beautiful are the rich brocades that line these furs, metal threads usually woven into the design, and often a layer of mousseline entirely covering them to subdue their sumptuousness. Again, the brocade is left uncovered, and a

band only of mousseline tucks is laid down each inner front edge, together with lines of gimp or embroidery or braiding perhaps with one splendid, large, square ornament of embroidery placed at each lower inside corner.

CLEVER MANIPULATIONS OF FUR

Other furs, the Persian lamb, for instance, or the caracul, are sewn together in irregularly shaped pieces by means of rich, black, chenille embroidery, worked by hand over the joinings. One covered with such embroidery in black baby lamb is made up into a long coat, which has the smart, slight drag forward of the back below the knees, not achieved so much by actually fulling the coat back into a shaped border, as is the case in the already vulgarized "hobble-skirt," but by a subtle cut and a slight loosening of the upper portion before it is set into the scant shaped hem, which rounds up the front and laps over, meeting a deep fichu collar at a point where one large fur button fastens the garment. This fichu collar is made of Persian silk poplin, veiled with black mousseline, and turned up about the shoulders there is a band of fur with some of the chenille embroidery.

THE CUT THAT GIVES THE FEMININE STOOP

This favorite movement of the long fur coats of hugging the knees behind, and of scooping up towards the front, attained both in the actual rounding and shortening of the fronts, and in the looser set of the fur above



Moleskin and Persian lamb is an unusual combination and a very effective one. Revillon model



Revillon is showing this beautiful coat of pure white ermine, with its charming contrast of natural blue fox for collar and cuffs

the hem, is, in well-made garments, exceedingly pretty. It gives a dainty little stooping effect to the figure that is feminine and graceful, and suggests short, demure steppings, and a nice lifting of the draperies in front, as from contact with the ground. It is an attitude that has been strangely missed from American clothes for many seasons now, since the short walking skirt came into almost universal usage, and American women, unencumbered by trailing or enwrapping draperies, have taken on a masculine stride and a swinging freedom, that, while it may be hygienic, is hardly, as the French say, "seduisante."

SKIN MOSAIC DESIGNS

One of the handsomest ways of imparting elegance to a fur garment is in the forming of a mosaic design by means of sewing the skins in odd patterns. A beautiful chinchilla cloak has the paws sewn in a deep series of scollops from waist to knees. This is lined with turquoise and gold bullion brocade, has the popular kimono sleeve, deep sailor collar and long rever, and its one fastening, placed below the waistline, consists of a huge cord tied in long loops, its ends finished with two very large, thick, gray silk tassels that hang to the hem of the cloak.

Another coat, having the lovely mosaic work, which is one of the things we have recently learned from northern peoples and (Continued on page 106.)



The Queen, Princess Mary and Prince John



Prince Henry of Prussia, who has been visiting in the Highlands



Prince Henry, Princess Mary and Prince George



The young Prince of Wales on the moors



King George V in the Highlands of Scotland



INTERESTING GLIMPSES OF THE ENGLISH ROYAL FAMILY, WHO HAVE BEEN SPENDING A FEW INFORMAL WEEKS OF THE AUTUMN AT BALMORAL CASTLE, IN SCOTLAND



The five children of England's new king. The Princess Mary and her four brothers in Scotch dress





Mrs. Stanley Reeve, Miss Margaret Roosevelt, Miss H. Ethel Maule and Miss Edith Townsend



Mrs. Harry W. Harrison and Mrs. Alexander Brown

AT THE WHITE MARSH VALLEY HUNT CLUB RACES
AND THE BRYN MAWR HORSE SHOW SOCIETY FROM,
PHILADELPHIA AND THE SOUTH IS WELL REPRESENTED



Mr. Victor Mather on Pagan Kin, a blue ribbon winner



Mrs. Allen Potts, of Virginia, the only woman M. F. H. in the country



Mr. Julian Morris, of Keswick Farms Va., on Gloversville



Little Miss Annie Ashton, a tiny exhibitor in the Pony Class



Mrs. Antelo Devereaux, winner of the National Championship Cup at White Marsh

MOST OF THE HUNTING HONORS OF THE SHOW FELL TO THE VIRGINIANS



Miss Evelyn Leonard, Mrs. Bisbee, Mrs. Louis Boissevain, Mrs. Whitman, Mrs. Arthur Iselin (in riding clothes), Mrs. Alonzo Potter, Mrs. Lewis Iselin, Mrs. James Baldwin, Mr. Robert Pruyn, Mrs. George C. Clark, Jr., Mrs. Murray Dodge.



Mrs. Elsie French Vanderbilt



Mrs. Arthur Iselin exhibiting a pair of harness horses.



Miss H. D. Atterbury and Mr. J. Borden Harriman

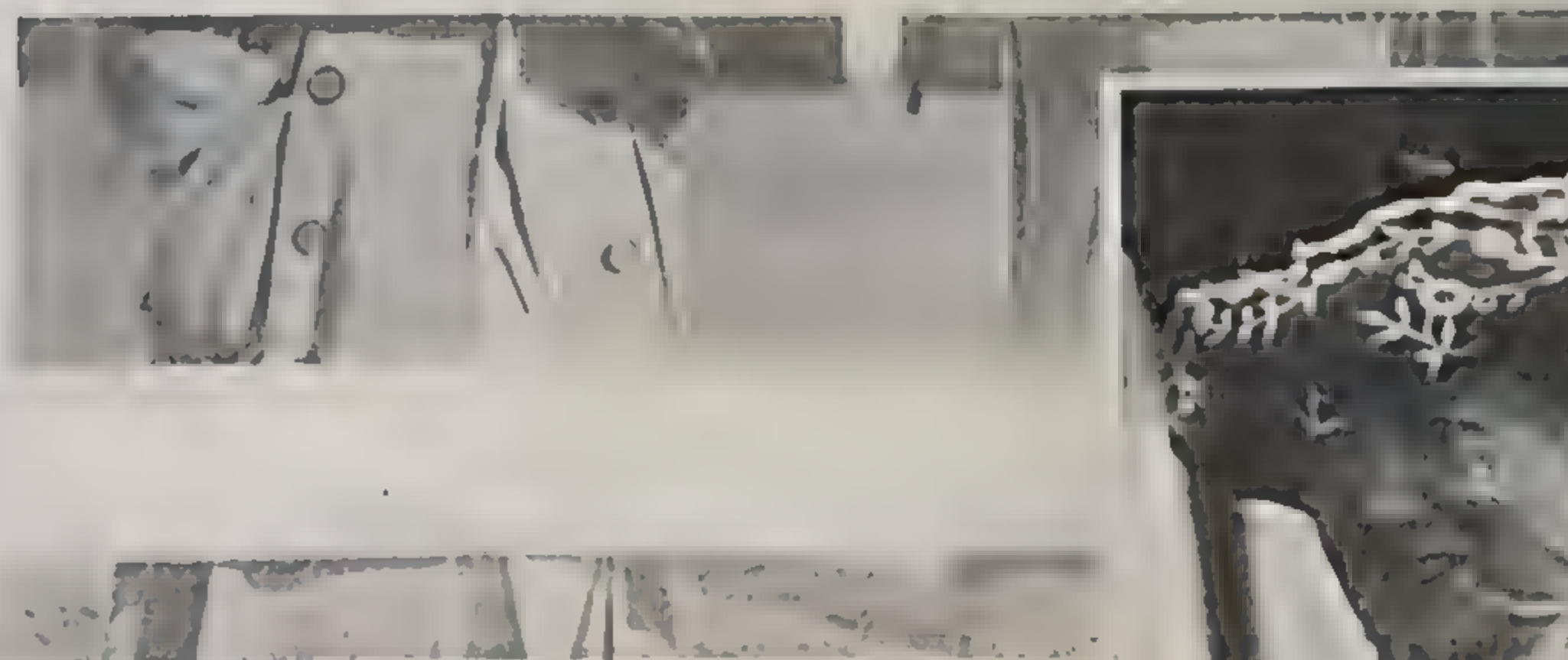
WESTCHESTER COUNTY SOCIETY AT THE FIFTH ANNUAL HORSE AND CATTLE SHOW, HELD AT MT. KISCO



Mr. Otto Kahn's daughter Margaret, riding Michigan



Miss Elise Stevens and Mr. Grafton H. Pyne



Miss Mary Stevens Chapin on Sweetheart



Mrs. Richard Newton, Jr.

SOME OF MORRISTOWN'S YOUNGER SET AT THE LOCAL HORSE SHOW



A LITTLE CONSIDERED CRIME AGAINST CHILDHOOD

THAT the home, as an institution, exists solely for the sake of the child is a basic sociological fact that admits of no question, although a not inconsiderable number of men and maids act upon the theory that the primary object of the home is the pleasure and convenience of the adult members of the family. An especial merit of the home is that it furnishes a stable environment for the young child, affording opportunity for an orderly arrangement of its life and development, and leaders of thought have for centuries discerned that any influences which tend to disrupt the home are especially deplorable because of the irregularities they introduce into the life of the child; the still widespread prejudice against divorce even when legally and morally justifiable, being based almost wholly upon fear of the ultimate effect of this uprooting process upon the young offspring.

Considering that the public generally thus clearly perceives the value to the child of stability of environment, it is amazing to find judges calmly ignoring the best interests of the child in many cases of parental disagreement where the company of the children is desired by both. Instead of instituting a painstaking investigation for the purpose of ascertaining which of the two is the better qualified to have the custody of offspring, the judge decrees that the unfortunate little one shall spend several months alternately with each parent, by which indefensible plan it is subjected to more or less radical changes in training at frequent intervals, this extending to its schooling. Manifestly the well being of the child is not sought in any such unfortunate ruling; on the contrary it is the gratification of the parents merely that is aimed at, whereas their claims and desires should be regarded as of secondary importance. When the law-sanctioned relation which has resulted in children is broken up and the natural guardians of the child deprive it of its proper environment, the community through its regularly constituted legal authorities should hold itself to stricter account than it does now for the all around well being of the child. In cases where one party to the divorce is so utterly unfit to associate with the child that the court

assigns it wholly to the innocent party, the community may be said to do its full duty, but when it countenances, as it does now, subjecting children to the stultifying influences of intermittent home environment, it is doing them a cruel injustice and one that no person who had the most elementary knowledge of race culture would sanction.

Although it is the fashion to deplore, in a general way, the breaking up of the home through divorce, this particular result of such dislocation is not objected to, the judge being considered to have done his duty when he allows parents—one of whom at least has been formally decreed unfit to continue the marriage relation, to juggle with an immortal soul, tossing it from one environment to another. Even when the child is assigned wholly to the custody of one of the parents, the permission to visit it at intervals that is so often given to the discredited parent, is open to question, as for one thing it keeps ever fresh in the child's mind the fact of the parental quarrel—an undesirable influence. Besides which, if the fault of the guilty party was sufficient to warrant so grave an outcome as a divorce, the defendant, in justice to the innocent child, should be made to forfeit all right to approach his (or her) child, even for the briefest period, with court sanction. No thought of the child kept the wrong doer from committing the sin or indulging the fault which caused him (or her) to be publicly branded as a marriage defaulter; in fact, when self-indulgence beckoned, the claims of the child on the parent for the inheritance of an honorable ancestry were not considered. By those acts through which the parent sullies the name it hands down to its offspring he (or she) forfeits all moral right to its attention or affection.

Now the law emphasizes almost exclusively the wrong done the innocent party to the marriage, but before the agitation now going on in behalf of justice to children shall have finished its work, the right of the child to stability of environment uncontaminated by even the slightest influence for the briefest period of a legally non-existent parent, will most surely be secured for it.

DISTINGUISHED MEMBERS OF
DOGDOM AND THEIR FASHION-
ABLE EXHIBITORS AT THE
SECOND ANNUAL SHOW OF
THE WHIPPANY RIVER CLUB,
AT MORRISTOWN, N. J.



Mrs. J. W. Minturn with
her Boston terrier



Miss Caroline Brice with Tai
Cheng



Mr. F. H. Clarke with his St. Bernard prize winners



Miss Mary Pyne with her
Scotch terrier and Miss Har-
riette Post with her Pomeranian



Mr. Lloyd Aspin-
wall's Grapple



A prize winning
Chow Chow



Miss Maud Kennedy, with her
Airedale terriers, Reformer and
Molly Madcap



Mrs. Dudley Olcott and her daughter
Gladys with Felecia, a toy terrier



Mrs. W. B. Blackwell with her
bull terrier, Cold Steel



Mr. George B. Post, Jr., with his five
beagles

A S S E E N B Y H I M

HERE we are on what is called the eve of another season, and all sorts of metaphors are employed to describe a condition which has not changed in years. It is always the ball at Tuxedo, which is, so to speak, the first gun—I am no better as regards slang than the rest—this followed by the Horse Show. But we have so many horse shows now that the Metropolitan one is no longer a novelty, although it is on much better footing than it was a few years ago. The new blood has done much for it and the public always flock to any place with which the name of one of the very rich class is associated. To Broadway and beyond, this is "classy," most significant of modern slang terms. Thousands of people will get up at break of day or remain up all the night before and risk life and limb and health in a mad rush to witness a motor race, simply because it has the name of Vanderbilt tacked on to it. Some of these acts of homage result in a few unfortunate men being sacrificed, but perhaps the victims would have regarded it as having happened in a holy cause, so there is nothing more to be said. We worship our wealthy men, as the peoples in monarchies do the royal family.

As far as the danger line question is concerned, perhaps pioneers in aviation and motoring must fall victims in the interest of progress: it was the boast of a celebrated oculist that he blinded forever a hatful of eyes before he succeeded in curing one. Old-fashioned people cry out against the recklessness displayed in motoring and aviation, just as their ancestors were indignant at the many railroad and steamboat accidents in their day, and the people of other centuries were shocked at the fearful slaughter in the long wars of the Middle Ages. Everyone in Roman times crowded into the Coliseum merely to see Cæsar turn down his thumbs and to breathe the same atmosphere as an Emperor and later, in France, the multitude and even the gentry flocking to Versailles—or was it somewhere else?—to witness the Louis and his Court eat their dinner, were deeply grateful when a bone was thrown to them, or when they had the pickings of a wing of a fowl which the sacred lips and teeth of Royalty had touched. It is said that now, only in a few countries (and these are growing gradually fewer), does the belief in the divine right of kings continue to exist; but, I think, we have not changed our attitude; we only do the old things under a new name and under different conditions.

POKER OUSTING BRIDGE

Well, putting aside the motor and aviation festivals, and looking into the near future to a question of politics and the elections, the country side is just now amusing itself with the hunt and golf and cards—more poker than bridge—and field sports and is winding up the season with the dance. The ball at Tuxedo is always the first on the list, as I have already stated. The club was decorated with autumn leaves and flowers as it was last year and the year before. There were many débutantes, some of them quite pretty, and Tuxedo houses were filled, and there was a merry time generally. On November 1st the pious souls go to church and rejoice in the festival of All Saints, or attend service the next day and have a thought on the past when the sombre memories of All Souls crowd upon them.

Over Election Day again, there will be general festivities in the country and tickers are to be placed in the club houses and arrangements made for reading the returns. New York, as a city, is never as much interested in the gubernatorial campaign, as it is the one in which the government of the city is

Our Worship of Names—Modern Versions of the Divine Right of Kings—Simplicity of French Weddings Contrasted With Our Fuss and Glitter—Some Debutantes—Chances of Annexing a Rich Son-in-Law Only One in Ten

more directly involved. But anything for an excuse to howl—Broadway delights in that—and after all, the New York carnivals are harmless imitations of the real thing—rather dreary occasions, in fact.

THE CLERGY AND SOCIETY

And we have had with us cardinals and princes of the church, as well as the celebrated orator, the famous Jesuit, Father Vaughn, whose fearless attacks on the sins of society made such a stir in England. Few of the clergymen of any denomination in this country who have undertaken to rebuke the shortcomings of society have known much about the subject, as they have generally taken these themes from hearsay evidence and the absurd tales published in some of the newspapers. Father Vaughn may come over again and study us, but I fear he has the European idea of our aristocracy. The clergymen who have gone into society here have usually left these subjects alone. But I remember,



Mrs. S. Stevens Sands, née Sheldon. Miss Gertrude Sheldon and Mr. Sands, who is the son of Mrs. William K. Vanderbilt by her first marriage, were married on October 18th at the home of the bride's parents.

years ago, that the late Dr. Morgan Dix preached a series of Lenten sermons at Trinity Chapel, in which he scored the world of fashion, and made quite a sensation. And this reminds me of an old photograph, an inheritance, which hangs in one of the rooms at Hillesley (we can have photographs as heirlooms now). It showed Dr. Morgan Dix surrounded by his three little children—mere babies; and the last of these was married this October—how time does fly.

NOTABLE WEDDINGS

At Grace Church, on October 10th, took place the wedding of John A. Dix and Miss

Sophie Witherspoon Townsend, the daughter of Mr. Howard Townsend. The present Mrs. Townsend, who was a Miss Langdon, is, I am quite sure, her stepmother.

The new rector of Grace Church, the Rev. Dr. Slattery, officiated. Last summer Miss Margaret Dix, the second daughter, was married to Charles Lanier Lawrence, and some years ago Miss Catherine Dix, the eldest daughter, became Mrs. Wheelock. The father of Dr. Morgan Dix was the famous war governor, John Dix, at one time also minister to France. Dr. Dix's name of Morgan came from his mother, who was a Miss Morgan, her family living in great state on Bond Street, the court end of town, some fifty years ago. On his mother's side, Mr. Dix is a descendant of the Soutters, another old family, so that he comes of the best ancestry. Miss Townsend—or rather Mrs. Dix now—is of veritable Knickerbocker blood, and her bridesmaids were chosen from among the representatives of the ancient regime. They included the Kings, the Schuylers, the Dickeys, the Van Rensselaers, the Barbers, the Carrolls, the Tillmans—I am naming them at random and not in order of precedence; this list reminds one of a page from Mrs. John King Van Rensselaer.

And Grace Church will see another wedding, in which the days of Philip Hone will be recalled—by the way his famous Diary has just been republished with new notes and a delightful preface—on November 1st. Miss Janet Craven DeKay, the daughter of Mrs. Sidney DeKay, will on that day become Mrs. Sloan. And during the month, two American girls have been added to the list of the European nobility—not in the Almanach de Gotha—but to the French aristocracy. It is true that the titles are rather empty as far as Paris is concerned, where the rich *bourgeois* and financial elements rule just now. In the provinces, however, although half the famous *châteaux* have been purchased by the *nouveaux riches*, there is still a leaven of conditions as they were before the Revolution; and blood will always tell. The ladies are the Countess de la Greze, who was Miss Eleanor Steele, and the Countess de Viel Castel, who was Miss Annah Ripley. Both weddings were quiet affairs in the country. Foreigners dislike the fuss of ushers and the glitter of the town nuptial ceremony, which we seem to love in America. The system is quite different in France, where there is a long procession at the church, it is true, but that consists of relatives and there are no ushers. On the other hand, there is the civil marriage and the day for showing the bridal gifts and it is altogether quite a trying time. At the church, there is rendered, usually, a low mass, with singers from the opera, a great crowd collecting; but the occasion lacks the noisy pomp of our marital customs. However, the family of Miss Steele was in mourning and Mrs. Ripley preferred to have her daughter married at her home at Hempstead.

There have been several notable engagements. One of the first, announced in October, was that of the second daughter of Mr. and Mrs. Winthrop Burr, Miss Frances to William Astor Drayton, the second son of H. Coleman Drayton, and on the distaff side, a grandson of the late Mr. and Mrs. William Astor, and a nephew of Col. John Jacob Astor. Both are quite young. Miss Burr being a débutante of last winter.

DÉBUTANTES ARE EXPENSIVE LUXURIES

The list of débutantes for this year grows. Miss Marion Van Rensselaer Kennedy will be brought out by her mother, Mrs. H. Van Rensselaer Kennedy, at a dance at Sherrys,

(Continued on page 110.)



THE NEWEST EVENING WRAPS OF CALLOT AND FRANCIS AND
ONE OF PAQUIN'S SUCCESSFUL BLACK AND WHITE COMBINATIONS

FROM DUVAL AND EAGAN

For "Fashion Descriptions" and prices of patterns see page 102

PARISIAN ADAPTATION OF ORIENTAL FASHIONS

Harem Modes Pressed Into Service—Some Beautiful Costumes That Strongly Suggest Oriental Drapery Arrangements—An Odd Drag-on-the-Floor Model in Rose Liberty Satin With Chemise of Blue Mousseline



A lovely mingling of aqua marine embossed velvet and green satin, with a little touch of gold makes a charming color effect in this new model

A STRANGE twist the fashions have taken in the last few months! After seeming to be making straight for the tortured upholstery of the late nineteenth century, they have remained well within the period of the French Restoration, adding that ever-fascinating soupçon of the "imprévue" by wide excursions into the Orient, borrowing liberally and audaciously from Turkey, Persia, even from Ceylon. The rich colorings of Persian paintings and embroideries, reproduced by blendings of brocades and gauzes in juxtaposition and in transparencies, is followed up by the adoption of actual forms of the costumes of harems and Persian throne rooms, the masculine dress of these countries being as suggestive in ideas for adaptation as the feminine. The essentially Turkish idea of heavy, but silky or gauzy draperies enwrapping the knees and ankles, with two daintily be-satined and embroidered slippers appearing below this mass, which hangs baggily to the floor, while the torso to the waist is sheathed in a close-fitting garment that outlines smoothly bust, shoulders and arms, is one of the most effective reproductions seized upon with avidity by a few of the best dressed Parisiennes.

STRIKING SASH ARRANGEMENT

One such gown is in pale rose colored charmeuse, fitting the figure smoothly to the waistline in a way that reveals beneath it no stiffened busks or steels of any kind, its short, close-fitting sleeve set into a very low arm-

hole, its neck and elbow daintily outlined with a soft silk fringe, but otherwise entirely without trimming. The skirt of the same material, sheathing the upper part of the limbs, spreads into a draped trouser effect that lies upon the floor. Its hem seems to be tied at one side with a puffy knot and one wedged shaped and befringed end that drags heavily. A huge sash or shawl of white gauze edged with a printed deep sea blue Persian border, has one corner wound about the waist, the middle of the shawl dropping low in folds about the knees and ankles, crossing in front, and with the other corner attached to one side of the waist with a cluster of white velvet gardenias. The figure, though tightly sheathed in a satin corset that is laced closely up the back, shows no stiffening of any kind. The feet, clad in white velvet slippers and pink silk stockings, are revealed plainly at every step, for, though in the shadow of bulging draperies, they are entirely free of their entanglement.

FUR, LACE, SATIN AND PEARLS IN COMBINATION

A similar costume is in Venetian lace over pale pink chiffon, as to bodice, with two shoulder straps, one of real pearls, the other of sable fur, reaching far down the front and crossing midway down the figure, there lifting the points of a drapery of softest black velvet which enwraps the feet as in the former costume, the shoes and stockings in violet satin and silk. The black velvet drapery at the back is drawn up in a slender line of folds at one side, almost to the shoulder blade, attached by the pearl necklace, while the other shoulder strap of fur here encircles the pointed back decolletage of the lace corsetage.

A COMPLETE DINNER COSTUME

A wonderful dinner-gown, which also suggests the land of Omar Khayyam, is made of rich, low toned brocade in olives and amethysts and tarnished bullion colorings. In form it is a redingote, hugging the figure at the sides, open up the back and down the front, its sides trailing on the floor and cut at the hem so that they spread out into a point on each side of the back, which points, as well as the two back corners, drag heavy tarnished bullion tassels on the parquet. This spreading redingote hem is scant, so that it bobs closely about the feet in walking, stiffened a bit by its rich lining of gold-colored satin. The feet are revealed under this redingote, clad in slippers of the same brocade, with dull gold bullion cloth covering their high heels, and

amethyst silk stockings showing a bit in front under a full but soft chiffon petticoat in tarnished gold bullion gauze of the sheerest description, very full, actually closed at the hem and with gathered openings for the two feet, this fulness falling behind softly, almost to cover the golden heels of the slippers. The open front of the redingote shows a waistcoat of delicately embroidered ivory crêpe de chine in palest colors and gold threads, with seed pearl buttons, which hangs in front, half-way to the ankle, and which at the back forms only a short Zouave effect between the redingote openings. Below, a coattail of the brocade, gold lined, weighted and tasseled, falls down the middle of the back, flat and close from shoulder blades to the back of the knees. The decolletage has an inner tucker of palest pink gauze and point lace, and the long shouldered armhole of the redingote has a loose hem about the middle of the upper arm, which reveals an inner drapery of the rose gauze and lace.

A MIRACLE IN DRAPERY ARRANGEMENT

A wonderful gown that, unlike many present evening gowns, cut to drag heavily on the floor in a slender, unlined, satin train, is made of rose colored liberty satin that sheaths the figure from the bust to the floor, not by means of many seams but flatly and closely, and revealing the apparent absence of any so-called



Very new is the cut of this smart homespun auto coat, with its shining buttons of Russian horn. The skirt of the velveteen tailored costume shows the coquettish little foot-opening at the sides—one of this season's original notes

corsets, its place being taken in reality by the most subtle form of unboned satin bandagings. This robe has a little sleeve finished with a bit of rose colored gauze about the top of the arm, the idea being to clothe the arm top without seeming to. All the beauty of the gown, the "piece" for which the rest is a mere background, is a simple chemise of midnight blue mousseline, round necked, kimono sleeved, girdle under the bust with a tarnished silver cord and tassel that hangs straight down the center of the front. The skirt of this chemise is scant and plain and flat to the calf, where its narrow width is weighted and heavily stiffened by a deep band of silver bullion embroidery encrusted with seed pearls and mounted on heavy gray net, a thick bullion cord edging both sides of this rich mass. This circle of stiff embroidery, below the softly swathed transparency of the figure above, with the feet lost below it in a light entanglement of soft satin train, is entirely *nouveau jeu* and seductive in the extreme. Its quaint blend of the Japanese, the Greek and the Egyptian is fascinatingly modern.

GREEK MODEL, WELL CARRIED OUT

One of the Princesses of Bonaparte lineage, famous for her simple, quiet way of wearing the most extraordinary and original clothes, wore a ballgown this summer that is bound to be copied. Its foundation was very simply Greek, in white chiffon, its skirt in half a dozen unlined layers, each finished separately, in scant, but softly floating lines about the ankles, with hem-stitched hems of the chiffon, these showing white silk stockings embroidered in gold bees and soft white satin slippers. The way this chiffon bodice was clasped on the shoulders and arms with gold brooches was entirely Greek, and so was a short Greek tunic back and front in two pieces, hanging just below the hips, and made of softest white baby lamb embroidered lightly on its edges with white chenille and lined with white chiffon. Its four corners were weighted with tassels of real seed pearls, and a girdle of twisted and knotted seed pearls with a gold buckle was worn diagonally across one shoulder and under the opposite bust and arm. The hair was confined by a net of gold and seed pearls, which, in a wide band, supported a heavy chignon at the back of the head, the narrower ends of the net buckling on top of the brow. No gloves, of course. Fancy a similar gown in black velvet or tulle with a black caracul tunic!

STOCKS AND VEILS

Any one with an eye for the becoming and the picturesque at the same time, will snatch at the stocks of wired lace, which mount to cover the tips of both chin and ears. And equally fetching and of good service is a new veil arrangement for the motor coiffure, which swathes brow, temple and chin exactly like some moyenage headdress, these wrappings going on over a cone-shaped, tight-fitting, beaver-felt cap that stands up in a peak and carries out the moyenage idea. Two veils are used for this, one a shaped one, lying over the hair and falling to the brow and down over the nape of the neck and ears, the other wound about the head, chin and neck, after the cone-shaped hat to which it is attached is in place. Anything that is an added protection from dust to skin and hair is a blessing for motoring, and anything that has as much of "style" as this is of added desirability.

THE UP IN THE BACK HAT

Sweetly odd are the new hats which, bent low and close to the head on each side, leave a little peak in front through which to observe the world—and be observed. While another upward slit at the back shows a white nape and prettily coiled or twisted hair. Another form in much favor is that which tips low and broadly over the face, leaving it in shadow, save for the mouth, with all the trimming heaped on top of the head behind the tipped-up back brim. One of these shapes

has a broad sash ribbon tied across the top and about the back of the head, where it knots and hangs below the shoulders.

SCARF WOUND INTO THE COIFFURE

A pretty new fashion for the evening turban, made of a twisted lace scarf, a



A scarf of exquisite Flanders lace is cleverly handled in this lovely gown of turquoise blue and heliotrope satin and chiffon, with a dragging tasseled sash of sapphire blue velvet

fashion, which, with its brooch and aigrette has been much worn, is to coil it about the head before the hair is entirely arranged, the braids then being carried up and twisted above the ears, outside of the lace, jewelled shell pins being used to pass through hair and lace. Still another coiffure for evening wear, restaurant, dinner or theatre loge, is formed of a long scarf of lace, one end of which is arranged over the head in cap fashion and confined by a circlet of cameos, or a wreath of satin or silver bullion grapes, while its long end, perhaps, together with a

sweeping aigrette, hangs down one side of the shoulder.

DETAILS OF COSTUMES ILLUSTRATED

In regard to the drawings, the auto coat, with a new arrangement at the back, is of cedar green homespun woven in heavy diagonal lines. The big buttons of brown Russian horn have a raised ball centre cased in a flattened rim. Dark brown badger fur trims it. Distinctly novel and pleasing is the Reboux turban of hairy green beaver, smartly trimmed with a cockade of green galon.

Black bear fur, with the same adorable Russian horn buttons, but this time in a small ball shape, trims the tailored costume of coffee-colored velveteen of the second figure. At each side, at the hem, the narrow skirt is cut into a rounded opening and trimmed with a silk piping and buttons. The short coat lengthens a little towards the back. The little slits and curved openings at the hem of many tailored skirts are really practical, and, when well done, not in the least extravagant. Women find the scant, short skirt extremely comfortable to walk in, and easily lifted when stepping into a car or carriage, and this slight opening, while allowing a freedom of step in walking, also does away with the objectionable pull so disliked in the scant skirts of last summer. The hat that tops the pretty street costume, described, is as novel as it is pretty and becoming, and practical for traveling and walking in the wind. Quaintly copied from an old-time warriors helmet, covered smoothly with velvet, it is trimmed only with a bird's wing.

Of the new embossed velvet is the daytime gown, in a lovely shade of aqua marine, trimmed with plain satin and plain velvet of a darker shade. The velvet band on the corsage turns over to show the satin facing, then continues to the back where it shapes a high belt. Plain green satin falls from the round waist line, shaping odd side panels. A strip of Venetian lace, worked with gold threads, makes a tiny yoke, and the lower part of the chemise sleeves are of unlined white mousseline de soie.

A dinner dress of turquoise blue and heliotrope, changeable satin is depicted in the last drawing. The satin sheath dress is overhung with a long tunic of pale blue mousseline de soie. A wide band of heavy Flanders lace, looped to form a sleeve, trims one side of the corsage, and drops down one side of the skirt to the hem, where it doubles the back to return to the waist line behind. Sapphire blue velvet narrowly winds the waist, gathers itself into a knot at one side of the front, and hangs a long tasseled end to drag on the floor. A wide band of Flanders lace, that trims the satin dress, shows dimly through the transparent tunic.

BEAUTIFUL EMBROIDERED COSTUME

An artistic woman, interested in home lace making, has at this moment in process of making at a great designers of the rue de la Paix, a street costume consisting of a short coat and skirt of grayish white cloth beautifully embroidered in flat and a-jour work, by a peasant woman of her chateau village. The coat of the new shape, loose and short,

back and front, with longer pointed sides, is embroidered on all its edges, the design massing itself into large square pockets on the hips. It shapes a round yoke, following the outline of a narrow band of black fur at the neck, and trims the sleeves nearly to the elbow above a fur band. The coat is lined throughout with black satin that shows now and then through the a-jour stitches, and it laps in a point on the bust to close under a large ornamental button of embroidered black velvet, hanging twisted cord loops. Below the closing shows a bit of a waistcoat of folded black satin. The short skirt, which in repose seems extremely scant, but in movement discloses inward turning plaits in the middle of the back, is hemmed with fur across the side breadths. With this will be worn a large muff of black fur and a mousquetaire hat of shining white beaver, loaded with waving black plumes, and a great black-petalled, gold-hearted rose thrust in her coat. MADAME F.



Three fetching toilettes worn by a group of pretty English women at the Hotel Savoy, London

The L O N D O N M O D E

Tailor Made's Very Ornate—The Popular Coat Cuts Are the Short Reefer and the Long Loose Straight Model—Costumes Seen at Hotel Savoy—The New Close Fitting Coiffure—Stage Dress

THE new tailored costumes, as seen in London, are of such handsome materials and are so elaborated by buttons, embroidery, fur, and other trimmings, that only the name remains. The severely chic coat and skirt of handsome cloth and velvet, once so dear to women for general wear, because so capable of serving for different day-time functions by a change of accessories, seems now, unhappily, relegated to the background. To be sure, tailors still produce severely made costumes of the new homespun, in lovely gorse and heather mixtures, but the coarsely woven, rough surfaced materials, by their nature, forbid ornamentation beyond stitchings and practical

buttons, and their wear is confined to morning walks with the dogs; for sports, and for long journeys. For these purposes they are, indeed, smart and comfortable, with their extremely short, plain skirts, close fitting over the hips, and just full enough at the hem to allow ease of movement. For young, slender women, the short reefer coat is the favorite, but more popular still is the half-long coat, hanging in nice, loose, straight lines. Both coats are provided with easy sleeves, set in wide arm holes, and side and breast pockets, as well as inside pockets, to hold a flat purse and tickets. With tan shoes, ribbed stockings in two shades, selected from the colors of the costume, loose wrinkling, whole wristed gloves,

deep shawl collar and wide cuffs of it on an elegant coat of black velvet, worn with a skirt of black météor crêpe is indisputably rich. Fichus of this cloth are seen on costumes of silk voile, and bands of it trim short sleeves of mousseline de soie. The softness, the dead white of its surface, is peculiarly adapted as a trimming to velvet and to moirés.

THE COSTUMES ILLUSTRATED

A group of women, preparing to seat themselves at a table at the Hotel Savoy, had the costumes represented in the drawing. That shown on the figure at the right is of black satin and crêpe.

(Continued on page 108.)

all topped by a hat of the same material, trimmed with feathers—heads, tails or wings, in gay natural colors, the picture is attractive enough. At a swagger shop was a sporting headgear designed to wear with a tweed costume of dull, withered green. It was of green cloth, trimmed with a mass of flame-red, shaded breast feathers shooting a green wing. And worn with a costume of gray homespun, untrimmed, except for a few large buttons of dull gun metal, how smart was a hat of checked gray and white cloth waving from one side an immensely long bunch of pheasant tail feathers, beautifully shaded in gray and blue tones. A big, flat, button mold, covered with the material, held brim and feather close to one side. No amount of bad weather can affect these beautiful feathers for, subjected to no artificial conditions they are used just as they are plucked from the birds; and in their wonderful natural colors they may be selected to match any shade desired.

HANDSOME TRAVELING COATS

At Burberry's was shown an enticing long garment, irresistibly tempting to a traveler. In mixed shades of deep green it was made of the thickest, softest imaginable wool. Though shaped somewhat to the figure, the sleeves were loose, the arm holes wide, and it was long and ample enough to serve as a steamer rug, as well as a wrap, and as incapable of being crushed. It was beautifully lined with English silk, woven with ever so little cotton, rendering its wearing qualities nearly imperishable. In lovely shades of green and brown, the silk marked a crinkly pattern to imitate quilting. These silks, they told me, are peculiar to this house, with several other designs, all marked by originality, and among them was a delightful hand-woven silk, which they confine to scarfs for motor wear. Long and wide, and delightfully soft to the touch, they are woven in a shaded pattern, beginning dark at the ends, and shading to meet in the middle in pale tones of color. It is interesting to learn that these silks are woven at Spitalfields, where there still exists a small colony of hand silk weavers, descended from French Huguenots.

For traveling, are effective long, loose fitting cloth coats, lined with coarse white pilot cloth, that turns over into facings to great revers, wide collars, and deep cuffs. Known by various names this really beautiful material, snowy white, and soft as swans down, is curiously used as a trimming on elegant costumes of cloth, velvet and even silk. The effect of a



GOOD STYLE VELVET TAILOR MADE, SMART SEPARATE COAT AND A
PRETTY FROCK FASTENED FROM TOP TO TOE WITH TINY SATIN BUTTONS

FROM MICHEL

For "Fashion Descriptions" see page 102



Charming dinner toilet of iris-satin and bands of aluminum lace

Stunning model in rose-pink draped with white crystal studded chiffon

White moire gown with an elaborately embroidered tunic in green

An effective combination of pumpkin colored brocade and taupe velvet

W H A T S H E W E A R S

MATTERS of fashion have now assumed a more definite and concrete form, and there is no longer a feeling of uncertainty about what is to be worn. A month ago, one was confused by the dazzling array of the openings and the conflicting nature of the offered styles—a chaotic welter of diverse trimmings and fabrics, apparently lacking in any sort of homogeneity—but at present the possibility of selecting the wrong thing, which might be unduly popularized later on and therefore prove objectionable, is less imminent. Of course, the Horse Show is the ultimate test of what will, or will not, be distinctly à la mode, and until that event occurs, styles are always more or less tentative; but people are flocking back to town and opening their houses, so that the regular winter régime is being established, and there is plenty of smart and elegant dressing to be seen on every hand.

THE NEW TAUPE SCARF

During the earlier autumn, one did not expect to meet in town the women whose dictum is authority in matters of dress. They had flitted from their seashore villas to some mountain hotel, and were scarcely thinking yet of occupying their town houses, unless there were children to be started in school; but now they are to be encountered at every turn—in the shops, intent upon replenishing of all sorts; driving or motoring to their tailors' and modistes', lunching in the smart restaurants, or dropping in for the social five-o'clock. A young and charming matron who has been entertaining lavishly in Newport all summer and has just returned from Hot Springs, wore a beautiful fur scarf of striped taupe—there is nothing smarter, just now—lined with white, and draped around the shoulders of a pretty night-blue crêpe météore gown. Her high-crowned mushroom of taupe-colored velvet was faced with dull blue and had a lofty panache of black-and-white aigrettes at the front. Of course, she did not know that aigrettes have been placed under the ban and are consid-

ered no longer the correct thing, but the taupe scarf redeemed any other shortcomings, and she carried a taupe satin reticule embroidered in steel beads—one must always carry a reticule with a scarf. She wore a quaint antique silver neck-chain, set with cabochons of lapis lazuli, a black mesh veil that had a spider web on one cheek, and long black glacé gloves that were stitched at all seams and on the backs with white—a novelty, but distinctly bad style.

THE NEW TAILOR-MADES

No one disputes the fact that in tailor-made costumes New York now leads the world, for neither in London, Paris nor Vienna will one see such smart costumes of this genre as our own tailors produce. The slim silhouette has instituted a demand for heavy materials for winter warmth, such as zibelline, ratine, and the soft double-faced camel's-hair polo cloths, originally introduced for the loosely belted English coats, last



Tailor made with collar and cuffs done in crewel work

summer. These are now being made into useful little tailored suits, in the most simple style, and depend altogether upon their buttons and stitching for the meagre ornamentation allowed. These buttons are nearly always of horn or pearl, but in many instances large wooden buttons shaped like a hemisphere are used, and prove most effective. Rough homespun, basket weaves, cheviots and hop-sackings are all appropriate to such development, but the soft polo cloth, with the zibelline finish, is a delightful material to wear, and in Oxford, faced with oyster white, or brown faced with tan, it is the material par excellence for the morning costume intended for shopping and walking. Ratine is another new material that is appropriate for these little suits; it has a dull pebbled surface not unlike the chinchilla cloth that boys wear, and this commends it to women who disapprove of gloss to their fabrics. Moreover, it is exceed-

ingly warm without being heavy of weight, and in black or prune, or night-blue, is most desirable.

Invisible plaids in serge or basket-weave are being advanced for the smart trotteur costumes, especially those in which blue and green are united, but an outbreak of plaid appears to be an inseparable incident of every autumn. These suits are being made with a tablier front, hanging straight down like a cobbler's apron over a narrow skirt of plain blue or green—the preference is given to green this season—with the shaped back panel stitched flat to the sides, and the whole set onto a high inside belt, to be worn with a chiffon blouse matching the plain color. The short plain coat is then made on the bias, as are the sleeves, and the deep peasant collar and cuffs, matching the covered moulds, ornamentally placed, that serve for buttons, are of the plain material.

TAILORED VELVET COSTUMES

Of course, for the more elaborate tailor-mades there is nothing so choice as velvet, plain or striped, and the new chenille velvets are simply perfect. These costumes are made in the severest style, for the most part, except for embroidery at the revers and cuffs; either to be worn with separate furs, or having the short hip-length coat trimmed with fur. The coats admit of more decoration than the skirts, which must be ultra-plain, fanciful frogs and braiding done with silk cord being, however, allowable.

Broadcloth has by no means been abandoned for materials of rougher weave, because nothing but velvet could take its place for elaborate reception gowns of the present mode, especially in white and the pastel tints. In some of the broadcloth tailor-mades, now being prepared, the coats are made just a trifle longer than those worn during the past summer. They are semi-fitted and have an applied piece set all around the lower edge, decorated with buttons and long loops. This applied portion continues up the front of the jacket, and ends in wide revers. Such a gown that

saw in prune color was handsomely embroidered on the flat collar and cuffs with crewel work in faded tints, outlined with prune silk cord, and the combination was charming. Worn with the costume was a white nap beaver hat that had a wreath of large black velvet hibiscus blooms, set flatly around the crown. See illustration on opposite page.

FUR IN ABUNDANT EVIDENCE

As the cold weather progresses, fur of every description will be more worn this season than ever before. Taupe or moleskin has been revived, and is very beautiful, arranged in stripes, with the fur running in opposite ways, both for long coats or wide scarfs, and very costly as well. Ermine will be very scarce because of its great increase in price, and the same is true of sable; but all of the standard favorites, such as mink, chinchilla, caracul, Australian opossum, seal, fox—every variety and color of fox, ranging from white to jet black—otter and angora, both especially used for children, will all be worn. The newest pony coats, with shawl collars and deep cuffs made of some contrasting fur, are being worn more each year, and the models exhibited this season are truly beautiful; which cannot be said of the same coats in their undyed state. Limousine wraps, rather than coats, are made of breitschwanz, and very superb they are with their large, square collars ending in long revers and deep cuffs made of lynx, or black fox, or skunk. The muffs made of the same fur, to accompany them, are of various shapes, flat or round, but all are of the most exaggerated size.

There is always a demand for novelty in furs, and in addition to the revivals of old-fashioned, long-forgotten sorts, there is the white fox as its fur appears in the summertime, a most unusual admixture of gray; and very odd and pretty it is when utilized for the decoration of a long satin wrap, from the maisons Maurice Mayer or Ignace; the latter distinguished by rounded corners and the long corded shoulders.

NEW DINNER GOWNS

Our afternoon or evening toilettes are so much more interesting than our tailor-mades, not only because of the charm of the fabrics utilized, but also because one's individual taste is of more account. It is evident that we are indebted to the early Greeks and the Japanese for our modes in evening gowns, this season, although occasionally Paquin sends us a Marie Antoinette model that is truly delightful, with its fichu and garlanded roses. A group of dinner gowns of singular beauty, and representative of contemporary styles, were lately imported. Two of these were of Tanagra suggestion, with low-swung draperies, a third was of the modern Empire style, and another was distinctly Japanese. All were cut with a very low V in the back and the half-low front, except the kimono design, which had a low V in the front also.

The first of these costumes, which were all worn at the house-warming dinner and dance given by the hostess of a superb Long Island mansion, was made of iris satin, voilée in self-colored marquisette with bandings of aluminum lace, picked out with amethysts; the second was a two-toned affair in rose-pink, draped in white crystal-studded chiffon, combined with gold-run malines lace; the third was of white moiré overhung with an Empire-green bodice and tunic in one, elaborately embroidered in jet, with appliques of white Cluny; and the Japanese gown was of pumpkin-colored bro-



The figure at the left shows a hunting costume of Scotch tweed with a black patent and green leather belt. Buttons of the tweed rimmed with black rubber. Tyrolean felt hat. The middle figure wears a traveling costume of fine invisible checked wool, trimmed with braided ball buttons and eyelets of braid. The Francis costume at the right is of fine Rubens brown ratine with buttons of the same

cade combined with taupe velvet in the smartest way, making it the supreme success of the occasion. The big bow of the obi, without ends, was a prominent feature, as was also the ragged rust-colored chrysanthemum which was stuck with positive art in the front of her sash, where the surplice ended. Still another evening gown developed in figured silk veiled with marquisette was prettily trimmed with bands of the same embroidered in a simple design. The bodice was made in a surplice effect and the skirt hung straight.

A strip of the brocade bound her hair.

NEW GIRDLE AND TRAIN

As a gleaner from the openings, two novel features may be mentioned. One is the new Paquin girdle, and another is the tunic-train, added à la Watteau. The girdle requires an artist for its proper development. It is curved high in the middle of the back—possibly five inches from the upper line to the bottom—and is shaped like the rounded end of a saddle. This curved top meets the point of the V of

the décolletage in the back, and then slopes away towards the sides, where the fastening is made. The whole thing is made over a stiff foundation, and it is curved up slightly on its lower edge at the back. The front part of this new girdle is draped of velvet and satin, and the smooth saddle-shaped part meets and overlaps it, each side, at the side body seams. But that is not all, for attached to the back portion are two straight widths of the same material, that fall like sash-ends. They are sewed under the lower edge of the girdle and fall straight, but part slightly at the bottom, giving a Directoire suggestion to the costume.

NOVEL TRAIN ADJUSTMENT

The new Callot tunic in the Watteau manner is made of the double-width satin, starting on either side of the front—one width does it all, so it is cut out to fit smoothly at the belt—and sweeps away on both sides to form the train, being laid with absolute smoothness over the hips, and fastened in a Watteau double box-plait in the middle back at a high waist-line. The effect is most graceful. These new and very narrow trains are difficult affairs for the modiste to arrange, but walking is made more easy for the wearers by the simple device of a slit in the middle-back of the underskirt at the floor line, the attached train concealing this subterfuge. A gliding movement is the correct gait.

THOUGHTS ON BLOUSES

Of blouses there is no end, and the newest developments of chiffon and marquisette over figured silk show a persistent use of the peasant styles. Especially favored is the Magyar blouse, which has now been modified from its original form and adapted to evening wearing. These dainty little veiled bodices are collarless, and have elbow sleeves. In some cases they are beautifully embroidered on the material, and encrusted with silver and gold beads. Frequently, bead fringes are attached to the berthas of

lace or embroidered chiffon, and indeed bead fringes are utilized in every possible way, for they have the merit of being extremely decorative and of adding weight to the delicate fabrics which they adorn. Narrow bands of fur are also utilized.

WHITE BROADCLOTH GOWNS

Costumes of white broadcloth, exquisitely tailored, and in many instances elaborately soutachée or embroidered, have been a noteworthy feature of the early autumn, and on several occasions, especially for smart luncheons, those deserving of remark have been worn by Mrs. Henry Clews, Mrs. Foxhall Keene, Mrs. John R. Drexel and Mrs. Augustus Jay. Mrs. Jay's gown was exceptionally smart, as are all of her costumes. A stunning white cloth gown worn by Mrs. Dupont, of the well-known Wilmington family, was relieved with inserts of baby Irish lace and a ceinture of black satin, but the all-white Directoire costume of broadcloth, with a large hat of white bengaline or silk beaver, and trimmed in a band of skunk fur or a wreath of purple and white magnolias, is above reproach.

HOW BEADS ARE USED

One of Roger's beautiful black and gold evening toilettes had the entire bodice and skirt portion of the black chiffon tunic embroidered in gold crystal beads in a design of peculiar lightness. The beads varied in length from a quarter to a half-inch; in reality they are tiny glass tubes rather than beads. Rubber beads are dyed in the most wonderful soft shades and wrought into intricate embroidered banding that give the stunning Oriental touch to so many of the evening frocks.



A simple evening gown of figured silk veiled in marquisette and two chiffon blouses trimmed with embroidered bands

SMART FASHIONS for LIMITED INCOMES

The Era of Utilization—The Old Bodice and the Old Skirt in New Combinations—Practical Suggestions for Successfully Putting Old Wine Into New Bottles—Smart Black Costumes in Satin—How a Lovely Bordered Theatre Gown May Be Made at Small Cost—Home Made Bead Trimmings

thing to be said of methods by which one can make at home very lovely bordered materials that will take the place of high-priced fabrics of this order.

BODICE AND SKIRT IN CONTRASTING COLORS

This treatment, which is a new fancy of one of the large Paris houses, is an encouraging one for readers of this column, since it makes possible all sorts of transformations with either old or new materials. For example, a last year's gown in which the waist is badly worn, can have an entirely new top, the original skirt being used or vice versa. Sometimes we find on hand a length of material that has been put away and considered useless, since it was not enough for an entire frock; bring this out now and mate with it something in an artistic contrast, and you will have a most fashionable frock.

The first model is one giving this arrangement of two colors, the tones being beautifully blended and the result uncommon and very lovely. The skirt is of dead violet charmeuse, the waist of dull turquoise; and separating the two is a broad girdle of old-green embroidered in silver, which has at the back two short tabs finished by a silver fringe. Down the front the skirt opens over a panel of the material, the edges of the drapery having folds of self-toned chiffon tacked loosely. The line of the girdle is of course short, its upper edge reaching high and running straight across just under the bust. The foundation of the bodice is a light-weight turquoise satin with a plain covering of chiffon to match, cut entirely in one piece, the sleeves finished by a hem-stitching. The only trimming at the neck is folds of silver net with a piece of heavy lace filling in the V, together with a cluster of small pink satin rosebuds with tiny green leaves. This stiff little arrangement of satin flowers is a favorite one and is seen in numbers of late models. The skirt is close about the feet, but not exaggeratedly so, and has a short little train of several inches that swishes along on the floor. To make this gown at medium price, the materials must of course be chosen to suit the purse. Charmeuse is far too expensive, but there are soft finished satins that give an excellent effect and are far from expensive. One that is very supple and of enough body to make it handsome and drapable is offered this year for the first time, its width being 33 inches, and the price \$1.85; it is procurable in all the latest tones. This will be excellent for the skirt, using for the waist foundation any of the satin-faced goods that are to be had in the right color. These are shown in different qualities, ranging in price from 58 cents to \$1.

This same model is good when carried out in deep pink for the waist and white satin for the skirt, the girdle to be of Orient blue. If you have an old white satin skirt that is good, utilize it in this way, making a chiffon drapery either of white or of the same color as the bodice. Then with the girdle added and the roses entirely in green, you will find that you have a fetching costume. The girdle must of course be embroidered at home, otherwise its expense

would be considerable. A silver cord or soutache should be used for the design, which need not be intricate, merely an all-over scroll treatment; silver fringe may be bought by the yard or made by fraying out the braid.

BLACK EVENING GOWN

Before deciding on this most useful of gowns, one should look around at the new models and see what are the smart touches in color combinations of trimming. Both emerald green and Chinese blue are much in evidence with black, and again are found many models entirely in black except for a bit of flesh pink introduced at the neck plastron, usually as a foundation for jet or spangled trimmings. In the designing of a black gown, care must be taken not to get the color contrast crude, for though brilliant splashes of strong tones such as the two mentioned, or of cherry, are much in vogue, they are always softened in some fashion so as not to break the line or make the frock startling.

The second sketch gives a one-piece model in black liberty satin with trimmings of net embroidered in a laurel-leaf design. The fashioning of the gown is very simple, the folding from right to left of the bodice, which continues down the skirt, giving a long unbroken line that is always becoming. Now as to the trimming, one can arrange it in various ways. It is pretty in all black with jet embroidery, in which case mount that at the neck over pink chiffon, lining the sleeves in black. Metallic blue paillettes will carry out the laurel-leaf motif effectively on black net, which then should be put over blue chiffon both at neck and sleeves. Again black with the leaves embroidered in silver thread and silver net as foundation is charming. Make the buckle at the waist in color to match whatever is chosen for the trimming. If one prefer a soft material, the same model is good in chiffon or chiffon cloth over satin. Although it is so particularly suitable to a black gown, there is no reason why it should not be carried out in color, and some of the dark shades that are so useful for the girl or woman of limited means are suggested. Chinese blue, peacock blue, dark green or cinder gray are excellent; the last named being smart but too old for a very young woman unless it is considerably brightened by its decoration. Green and blue are both excellent with gray and very chic. Satin de chine is an excellent fabric of moderate cost to use for this gown unless one prefer satin. It comes in all the evening shades, and the dark tones at \$1 a yard in a 36-inch width. Black satins of high lustre and soft finish are procurable at from \$1.50 upwards, and in evening shades one can get nice satins at \$1. The line of the bodice in the back is also pointed, and the skirt is gathered just a little in a straight line a short distance above the waist line. This gives a bit of fullness just as it falls over the hips, but at the bottom it becomes straight and lies on the floor in a slight train.

THEATRE GOWN IN BORDERED MATERIAL

It goes without saying that when a small sum of money must go a long way, one



No. 4—Of hydrangea blue crepe de chine and lace with trimming of skunk fur. Vogue pattern, \$2



No. 1—An effective model with skirt of violet charmeuse and bodice of turquoise chiffon over satin. Vogue pattern, \$2



No. 2—Net embroidered in a laurel leaf design affords a pretty trimming for a black satin evening gown. Vogue pattern, \$2



No. 5—Charming gown showing a square collar of heavy lace edged with bands of satin. Vogue pattern, \$2

IN spite of the fact that evening gowns are more than ever magnificent, it is possible by the exercise of ingenuity and discrimination to put together frocks that, though simple because of the restrictions of a limited purse, are still smart and effective. To do this, one must substitute cleverness of choice for rich trimmings and embroideries. If the French models are carefully looked over, it will be found that certain points of their makeup are just suited to your purpose, these making most charming gowns at little expense. Then as to materials, although Vogue never advises anything cheap, there are a number of new silks and satins that are inexpensive and effective. Also there is some-



No. 8—Evening gown showing one of the short tunics which are seen in many of the imported models. Vogue pattern, \$2

is put on need only be tacking, and to hold it at the edges use a chenille thread. The foundation should be in the very palest pink possible, scarcely any color at all. The way the gown is made is particularly attractive with its high satin girdle draped well above the waist line. Between it and the silver cord that ties around the waist the satin is fitted tight against the figure. The silver cord is a heavy cable cord knotted with two ends to hang below the knees finished in tassels. The overskirt comes well down toward the foot of the gown, showing beneath it not more than 8 or 9 inches of the satin. In the bodice the lining is carried only to where the natural armhole would be, leaving the chiffon sleeve unlined from the shoulder down, except for a doubling of pink chiffon which matches the satin. With this gown is to be worn a large black velvet hat with a bow of lilac chiffon over pink, and there is a little evening bag to go with it, of silver tissue with a fringe of balls at the bottom.

Another combination of color very effective in this gown is of sweet-pea blue chiffon over pink, the appliquéd flowers to be chosen in a deep shade of rose or whatever one can find in a suitable design. American beauty roses, or deep pink poppies would be effective. This combination of color is unusual and accomplishes just the effect of the tones one sees blended in a cluster of blue and pink sweet peas. In buying chiffon this season, one need not necessarily get chiffon cloth, as the French are showing a decided liking for chiffon itself, and good qualities, serviceable enough for a gown that does not have constant usage, are to be had from 75 cents upward. For 85 cents one can get excellent value, and all new colors are to be had in it. It may be found cheaper to buy an all-over patterned silk instead of flowered ribbon from which to cut out the flowers for making the border effect. This depends a good deal upon how the design runs, and one can judge best of this when purchasing.

DRAPED MODEL WITH MARABOUT TRIMMING

In the original of sketch four skunk fur was used to trim the frock, but for our purposes marabout will do just as well and it gives the same coloring. A soft crêpe de chine of medium high lustre is used for the gown, its color hydrangea blue. The draping starts at the right shoulder and carries round to the left hip, from which point it slopes away again toward the right. The left side of the bodice is entirely of lace, mounted on pink chiffon, and the same is carried down the panel at the left opening of the skirt. Around the crêpe de chine tunic there is a simulated fancy stitching done by means of a self-toned cord sewn on about three inches inside the edge. Over the shoulder, topping the sleeve there is a strap of small pink roses, and the sleeve is of unlined pink chiffon with a hemstitching as its finish. The marabout is a dark shade of brown and appears at



No. 6—Graceful model with a chiffon collar extending over the right shoulder and held at the front with silk roses. Vogue pattern, \$2

the bust with folds of pink tulle against the neck and again in the panel. This model gives opportunities for using up odd lengths of material which one may have on hand, as the draping itself can be managed out of four or five yards provided the material is a good width, while the bodice and panel do not call for a great deal of lace. An old satin foundation covered with chiffon after this suggestion will make over splendidly. If one have a white gown, for instance, peacock chiffon could be put over it and bring it into fashion. American beauty pink is also good over white or pink satin, with a pastel shade of blue chiffon over it it makes a most artistic gown; and light blue covered in smoke chiffon with silver roses across the shoulder would be lovely. The knot on the left hip should be of the garment material. Of course, one can omit the lace entirely and substitute a crosswise tucking of chiffon instead.

SATIN MODEL SQUARE COLLAR

The fifth sketch gives a gown in which the popular sailor collar is carried out for décolletage. It is prettily arranged of heavy lace with satin bands on the edge and is of course tacked against the bodice so that it preserves the flatness of the shoulders. The color of the gown is pale pistache green, and a brocade green satin is used for the folded belt. The foundation is thin satin veiled in chiffon to match with a wide band of silk lace at the knees and a plain hem below it. The sleeves are of chiffon with fur at the edge. The model is one that is particularly becoming to a figure that is slightly heavy, as its conventional contour gives the snugest line possible. The tunic is cut loose about the hips and weighted to drag it down and prevent its looking puffy even though it is soft in effect.

GOWN WITH ONE-SIDED BODICE

Nothing could be more graceful than the sixth model, with its slant-wise tunic and chiffon collar that comes from the middle back over the right shoulder and is caught at the bust with a cluster of roses. Gobelin blue satin is the material of the gown with brown chiffon mounted over it, the roses being of brown silk with a touch of pink toward their centre. The chiffon collar is hemstitched all around the edge and the tight sleeves are of lace, as it also the left side of the bodice at the top finished at the neck with bronze beads. Beneath the tunic the satin skirt hangs straight and close, running off at the back into a narrow, square train. The satin girdle is draped up to the bust, and where it fastens at the back it has a square bow tacked flat against itself. If one wishes this gown in substantial colors, a good choice is deep cherry pink for the foundation mounted in dark blue with a gold rose and gold beads. This combination of color is seen in several new French models and is an effective one, provided it is becoming to the prospective wearer.

DINNER GOWN WITH BABY WAIST

The extremely shortened bodice of the original of the seventh drawing is both modish and charming if worn by the right woman. Its extreme simplicity could not be outdone. For it is used a light shade of citron crêpe, the lace yoke and sleeve trimmings being in a maline lace of medieval design. The waist is perfectly plain over the bust and shoulders, its fulness drawn in just under the bust by a double row of silver cord with green and silver tassels. The skirt at the top, although a bit full, is cut so that the gathers are not bulky but shape into the figure. There is a heading of the material at the top of the lace band, which has below it a plain satin hem. This is an excellent model for informal dinners and theatre wear; it is adapted from one of Paul Poiret's graceful designs.

RUSSIAN TUNIC

The eighth frock is one with the new, very short tunic that is much in evidence in imported models, but it should certainly not be worn by any woman save of slender proportions. Its lower edge comes above the knees, and if anything it is a little shorter in front than behind. In this gown, which is of black net over antique blue satin, the lace used is a fancy net variety. The satin girdle with its smart bow at the middle front is of silver gray satin, and the lace is mounted over silver net with folds of silver and pink tulle against the throat. In the bodice the net is tucked out over the shoulders and drawn in slant-wise tucks from the middle front down into the side seams. On the hips there is a pointed panel of these tucks inlaid, the rest of the tunic falling straight from the girdle.

HOME-MADE BEAD TRIMMINGS

Beading is so much in evidence that the woman who neglects the opportunity to do some of this work for herself will regret it. For with very little labor one can have all the most effective tunics and trimmings for evening gowns. There need not be much beading, the designs as a rule being open and rather spread out. Marquisette is an excellent foundation for this work, as it is stronger and easier to handle than chiffon, and in the quality known as Madame Butterfly it is as dainty as a cobweb. Black beads applied on bright blue or green marquisette make a good decoration, whereas gold, silver or steel is effective on any of the light colors. Three or four rows of beads sewn closely together are seen frequently as the finish of theatre gowns at the neck and sleeves when the yoke and cuff are of thin lace or chiffon. There are lozenges to match these beads which may be worked with them into elaborate patterns if one wish. There is a certain firm where all such materials may be purchased, and patterns for the embroidery are furnished together with proper needles and thread.

LININGS FOR EVENING BODICES

Cotton or muslin linings are advised instead of taffeta for the bodices of evening gowns. Nowadays, of course, the bodice is the only part of the frock that has to be lined at all, and it should be substantially mounted if it is to wear well and withstand the strain of dancing and dry cleaning when the dress is soiled. Perspiration and cleaning both rot taffeta and should a shield slip or the dress become damp from the warmth of the body, the silk lining will go at once. There are so many nice thin linings, either all of cotton or in cotton and linen mixtures, that one need not hesitate to put them even in a good gown.

DOING OVER FUR COATS

Any coat made from small skins joined together is bound to rip now and then, even when comparatively new, and when it has seen a season or two of constant wear it begins to show rents in an alarming fashion. Be sure that such a coat is provided with a black lining (muslin or cotton) directly under the fur, and this will make small tears unnoticeable. Coats that are worn at neck or cuff can be trimmed with bands of skunk or bear, as these are good in combination with any flat or semi-flat pelt. Braid also has very practical possibilities in renovating fur coats, as the newest models are trimmed with bands of wide, flat silk braid which can be put on just inside the edge to lengthen or enlarge the model, as is required.

REDIPPING BLACK CLOTH GOWNS

If you have a black cloth gown or suit that has been worn a season or two, with a consequent shabbiness of color, send it to be redipped. This will cost not more



No. 7—Pretty informal dinner gown of citron crêpe with baby waist. Vogue pattern, \$2

than three or four dollars, and, if the material itself is in good condition, will pay you well, as redyeing brings it out as good as new.

Whispers

TO THE WOMAN OF RESTRICTED MEANS

HERE is a suggestion for making a common bridge table attraction. Every one is using slip covers on them in silk damasks that match the finishing of the room. If these are carefully fitted and tied with ribbon to the leg of the table at each corner, they will keep smooth and taut. If, however, one is fussy about having them as tight as the original baize, an upholsterer will do the covering in damask at small cost. The material comes in small self-tone patterns from 95 cents upwards per yard, and in lovely colorings of greens of every shade, old rose, yellow and blue.

WHAT TO DO WITH FADED CARPETS

In the days of our grandmothers the dyes used in carpets were far more durable than they are at present, for we find that Axminsters and such naps in the lovely pale fashionable tints lose their color and go off into that impossible drab long before the carpet itself is even worn. No amount of cleaning will restore the coloring, and you have on your hand a carpet too good to throw away, yet too shabby and ugly to be kept in use. Now this carpet can be dyed and turned out as good as new with but little expense and trouble. A firm of dyers make a specialty of this work—taking up the carpet without ripping the seams and dyeing it whatever tone is dictated by the decoration of the room in which it is used. The carpet shrinks a little, so that one should send with it to the dyers the pieces left over when it was put down. If there are none of these on hand, the dyers can furnish pieces of light colorings to dip with it. In piecing these together expert workmanship is used, so that it is scarcely possible to detect where they are joined. If your carpet has a prominent figure, this will not interfere with the process, as the pattern comes out in an attractive two-toned effect—sometimes more pleasing than the solid color. Do not attempt, however, to dye carpets that are worn, for it will not pay. The price for the work is 1 cent a yard for taking up the carpet, 40 and 50 cents a yard for dyeing it, and 10 cents a yard for relaying it. When there is greater time than usual spent in cutting and fitting pieces together, there is a small extra charge. The sewing is done by women, the cost of their time being 30 cents an hour. The fact that the entire job is done by one firm insures its being satisfactory, for many a well dyed carpet has been ruined by the ignorance or poor judgment of the carpet layers. Representatives will call and give an estimate on the entire cost of taking up, cleaning, dyeing and relaying.



No. 5—Of chiffon cloth over silk, with bands of sable marabout



No. 1—One-piece model of blue velveteen, trimmed with fur



No. 6—Charming toilette of bordered pompadour chiffon and satin



No. 2—Serviceable blue serge frock to wear under a fur coat

SEEN IN THE SHOPS

IT won't do to be without a velveteen gown this year, since this material is decidedly the rage and the models are too fascinating to resist. In the first sketch is shown an adorable little frock of dark blue velveteen in one piece. It is made after a French model and is exceedingly smart and not expensive at \$55. The fur is a soft brown, long-haired variety, not genuine skunk but giving exactly that effect, and it will wear well. The yoke and undersleeves are of black dotted net over white chiffon, and white lace finishes the collar and at the cuff. Around the waist there is a folded belt of black satin and the satin appears again around each big velvet button. The fastening is down the left side, the fur running entirely to the hem of the skirt. The sleeve opens at the outside with the fur carried up to the shoulder. The back of the skirt is plain and rather tight fitting with a seam at the middle, and the bodice is without fulness or tucks at the back.

INEXPENSIVE BLUE SERGE

An excellent little frock to wear under a fur coat is the original of the second drawing, its material being a fine blue serge and the trimming black satin and braid. In each side of the waist there are tucks which continue down the side of the skirt with a satin band inside and a simple scrolling of braid for its trimming. The long tight sleeve has the same ornamentation on the cuff. The skirt at the back is laid in an inverted plait at the middle, which opens below the hip, and the waist has tucks on either side. The flat collar is of Irish lace. Any color serge is procurable in this model at \$26.50 and its cut may be relied upon as exact and smart.

CHIFFON GOWNS FOR YOUNG GIRLS

Nothing is so well adapted to the wants of the girl not yet out in society as chiffon simply made up over thin silk in unpretentious little models such as are shown in to-day's sketches. Number three is in pink chiffon over pink China silk, the under-

Rage for Velveteen—Blue Serge As Always the Standby—Charming Chiffon Gowns for Young Girls—The Suede and the Persian Belt — Slippers and Little Novelties

skirt having two ruffles at the bottom that keep it from being too slinky about the feet. The entire waist and the top of the skirt is accordin plaited, there being below the knees two rows of fine pink silk lace with a plaited puffing between. The bottom flounce is plain save for one large tuck. An up-and-down strip of lace carries from the shoulder to the knee on the left side, and across this run loops and buttons of pink satin. The bodice is divided at the middle by lace and there is a girdle of satin folds. The sleeves continue out from the shoulder and are edged in lace with a tight-fitting undersleeve against the arm. Price \$42.50.

The fourth gown is of light blue chiffon also over China silk, the gathered skirt and waist giving a particularly girlish design. At the neck there is a shirring and a row of pink satin roses is carried around the left side, the short puffed sleeve having the same trimming. The full flounce in the skirt has flowers at the top. This can be had in pink and white as well as light blue and sells for \$45.

Another accordin plaited frock in pale rose Du Barry chiffon cloth over white silk is the original of the fifth illustration. The square neck is faced in silk lace and the elbow sleeves are in one with the body. The cuff of silk lace has a band of sable marabout just above it. From the folded belt to below the knees the skirt is plaited, two wide bands of lace being placed at the bottom with marabout between. Down the front there are satin loops and buttons. This sells for \$85.

Bordered Pompadour chiffon is used for the sixth model, a white ground with a pattern in blue and pink. The drapery, which

comes down from the shoulders and knots at the side of the girdle with a bow of blue satin and pink roses, shows the design. The neck is round and there is a yoke of lace and net. Puffings of chiffon separated by satin bands form the sleeve, which has a lace and net cuff. The short skirt has the Pompadour coloring at the knees with puffings separated by satin below and a plain band at the hem. For this is asked \$80.

NEW BELTS

Suede is a favorite material for belts as shown by importations, and lovely ones are offered at moderate prices. A model five inches wide lined in silk and very supple has a suede covered buckle either oval, oblong or square. Any number of colors are procurable in this—dark green, navy blue, antique blue, mode color and an oatmeal tan, the price being \$3.75 each. Another novelty is an eyeletted patent leather belt, showing suede under the open-work, either green, brown or gray, which sells for the same price as the suede belts.

Plain patent leather belts in narrow widths measuring one, two or three inches come in a number of colors, red, turquoise, green, and dark blue. These have square gilt buckles, the rim being of metal the middle filled in with the patent leather. Prices are \$1, \$1.50 and \$2, according to the width. Beaded elastic belts are popular among the higher priced showing and cost anywhere from \$8.75 to \$18. The elastic is in either black or colors with an all-over design in steel beads combined with colored stones.

Just arrived from the other side is a showing of Persian embroidered belts. The

material a filet net worked with a design in gold and color and mounted over white kid. As fastening, there is a fancy buckle edged with steel beads. These girdles are made with an elastic on either side of the front, so that they give as much as is necessary to adjust them to the waist. Green, rose and blue are the colors to be had in this selection. Price \$3.75.

BEADED BUCKLES

Decidedly new are belt buckles entirely covered with close-set beading. Any shape is to be had—square, round or oval, the pattern either entirely in small beads or with nail heads or lozenges to match in a more pretentious design. The colors shown are lovely and the novelty promises to be much liked. Mauve with purple lozenges, old blue with dark blue, green with dark green are some of the combinations. An all-steel one is particularly good. Prices range from \$3.75 to \$7.50, according to the size and the amount of work involved.

Beaded slipper buckles of the same style and colors as those just described are offered at from \$4 to \$5.50 per pair. Small steel buckles in good qualities are to be had from 50 cents a pair upwards.

AT THE NOTION COUNTER

Tortoise-shell hairpins in either light or dark shell, in a make which it is claimed will not slit nor break, come in packages of 12 for 25 cents. Gold-plated cuff pins, plain finished in either bright or frosted gold, cost 25 cents the pair. A card of mourning cuff pins, either plain or carved, costs 25 cents for a half-dozen. A somewhat better quality gives three for 25 cents. Pearl-headed lace pins in three sizes, 12 of each, cost 20 cents per card.

Gold-plated safety pins cost 10 cents a card for three assorted sizes—large ones all the same length are 15 cents and small sizes 10 and 12 cents.

Folding nickel-plated alcohol lamps for traveling, with a bottle inside the case, are \$1.15. Little round lamps without the bottle are 65 cents.

Spool holders with pin cushions of holly creton are an advance arrival of Christmas novelties. There is a gilt tray and holders for four spools of cotton. Price 50 cents with the spools, 25 cents without.

Spiral collar supporters in either black or white of fine wire wound with thread are 10 cents for a card of three. Sizes range from 2 inches to 3½ inches, and in thin collars of either lace or chiffon these are recommended as they are less visible than any of the bone materials and are almost exclusively used by the best dressmakers.

QUEEN ALEXANDRA'S ROOM SLIPPERS

Beautiful mules, an exact reproduction of those worn by the Dowager Queen of England, are now sold by one firm in America. They were first manufactured in England by Her Majesty's express command because of their greater comfort in comparison to the usual style of mule. The soft, silk-covered sole rests flat on the ground, without even the slightest heel, and the front of the foot is covered only by two brocaded flaps which come from either side and meet on top under a large jeweled cabochon or pin. The toes are thus left exposed so that they can have entire freedom during one's periods of rest. One especially attractive pair is of wild rose pink silk, the front being of gold embroidered cloth, with a round cabochon of a cut, pink crystal in a gilt setting. An equally pretty combination is ciel-blue silk, silver brocade and a turquoise blue cabochon. Any color will be made to order. They sell for \$5 a pair.

SLIPPER BUCKLES

Since new buckles are brought out every year, it is well to choose the latest designs for the coming winter. As a change from the large oval buckle set with rhinestones, comes a rhinestone buckle in an almost square shape with rounded corners. It consists of two rows of small rhinestones, sunk in silver, one about a quarter of an inch within the other, these joined together by a delicate lattice work of silver. From a distance the effect is that of a sheer filigree work covered with brilliants. The price is \$10 a pair. These come also in an oval design, though a trifle larger, for \$2 more.

Beaded buckles are comparatively new. They are light in weight and pliable, hence they may be fitted snugly over the instep. One style comes as low as \$2 a pair. The beads are bronze in color, designed to wear on bronze kid, suede or satin slippers.

They are square in shape, showing strings of diminutive beads alternating with long glass tubes. The beads are firmly strung and fitted one close against another—the whole giving a smart finish to the foot. It is worth while to notice, in passing, how much one of these square buckles tends to shorten the length of one's vamp and thus to lessen the apparent size of the slipper.

SILK STOCKING PROTECTORS

To keep the ever-perishable silk stocking from wearing out, comes a small cap, designed to slip over the ends of the feet. It is also of silk, in a loosely woven mesh, and it is guaranteed to save many pairs of stockings from bursting into holes at the first wearing. Being of a fine, soft texture, such a protector will not be felt between the slipper and the foot. Yet it will bear most of the friction that comes in walking. How invaluable will this invention be both to man and maid whose feet must fly all evening at a dance! Price 25 cents a pair.

READY-TO-WEAR BLAZERS

There has been a constant demand for the mannish-looking blazer to wear out of doors at autumn and winter sports, but in this country it has been difficult to find ready made. Now three designs are being sold in the men's department of a certain shop for \$9 each, which will be found to fit any woman of normal build. The stripes are about one-half inch wide, alternating in black and white, deep blue and white, or red and blue, as desired. They are cut like the regulation blazer in jacket effect with the plain tailored sleeve and the coat collar.

WINTER OUTING HAT

To take the place of the comfortable big Panama worn so much by the summer girl

is a new hat of soft velours felt, made exactly after the same model. It comes well down over the head, and its broad, pliable brim may be turned up abruptly at one side to give it a jaunty, informal air. It is to be had in three colors, a soft gray, the natural écreu tint or a rich amethyst blue. Being of excellent material and of a model quite new for winter wear, it is sold for \$15. The same sort of hat, showing its brim held up at the left side by a long, stiff wing of variegated, brilliant hues, costs \$18.

GUEST BOOKS

Fascinating books to hold the autographs of one's guests are now being sold at a book shop, and these are of interest to keep in after years when many of the visitors, entered in them, have gone entirely out of one's life. The book itself is of strong workmanship, made to outlast much handling. Covered in a firm, rough silk of an old-gold tone, it contains many pages, each illuminated in a green leaf pattern. The name, address and date are to be written in the separate columns marked out for them. At the top of every page is a different appropriate verse. The frontispiece is gay with bright-hued people. Of a good-sized album shape, these books may be had in the style described for \$6. Those with a natural colored canvas cover cost \$3.50.

A SPECIAL PERCOLATOR

It is almost impossible to believe that this good looking, practical coffee percolator costs only \$5. Made of copper or nickel as preferred, with ebony trimmings, the model on which it is built is extremely neat in effect. It is large enough to serve from six to eight persons without refilling. Percolators have indeed made the preparing of breakfast coffee a simple matter.



No. 4—Simple blue chiffon gown for a young girl, ornamented with pink satin roses

IN THE WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

NEVER has the long cloak or ulster played a more important part in the world of dress than it does to-day—this being mainly due to the continued popular fashion of one-piece gowns, and now that the wraps of silk and linen are left behind with the summer days, the wrap which can defy the cold breezes of winter is to the fore. Illustrated in sketch No. 1, on page 66, is an overcoat, the well-cut lines of which make it of practical all-round usefulness to the traveler or sportswoman. The front fits closely, and buttons on the left to the shoulder, large, ornamental buttons of metal being used. Rows of double stitching are used in yoke effect and on the skirt. The black velvet used for the flat collar and cuffs gives a delightful touch of contrast, as the material chosen is heavy cheviot with a rough, shaggy finish. The garment is lined throughout with satin and the price is \$40.

SMART BLACK AND WHITE COAT

Another very serviceable coat for dress wear in black charmeuse is made on rather plain, loose lines, and the wide sailor collar with enormous square revers of white lamb's wool bound with satin, give it distinctive character and make it a smart wrap for many occasions. The lining is also of lamb's wool. Price \$75.

The second coat sketched is a very smart model by Poiret. It is less severe than the homespun, or frieze traveling ulster, but just as comfortable, and more suitable for wear over smart clothes for afternoon driving or motoring. It is done in montenac—a delightfully soft material in an old-gold shade; and although on distinctly coat lines, it is cut full enough in the armholes to slip on easily over a gown, the long lines giving the graceful, enveloping folds that make it such a serviceable wrap. A wide, short band of the material confines the fulness at the back. This ends on the sides and is ornamented with two flat, brass buttons, to which the front fastens. The plain sleeve is finished with a deep, straight cuff stitched flat; it also has brass buttons. The lining is satin of the same old-gold

shade, matching the long, loose shawl revers and Capuchin hood, which are notable features of this coat. Price \$110.

BLOUSE VEILINGS

Lovely veiled effects in blouses for cloth suits, the top layer of chiffon or net usually matching the cloth, are made in all colors. One particularly good combination is dark blue marquisette over soft pink, the pink having applied bands of black Chantilly lace. Heavy embroidery in Bulgarian reds and blues are used lavishly in yoke effect and on the upper part of the sleeves, and there is just a hint of silver showing through the net. The neck and under-sleeves are of white. This waist is also made in black over blue, and black over pink. Price \$25.

A very practical waist for wear over another of lingerie which has seen its best days, is one of two layers of chiffon. The lower layer (of white) has a little coarse embroidery in color, which shows through very effectively. It is made with a round neck and three-quarter sleeves, and the shoulder is the popular kimono one. Price \$12.50. A convenient slip to use under chiffon over-waists is made of princess lace. The round neck is finished with a frill and the three-quarter sleeve is quite plain; this is a very dainty garment. Price \$13.50.

The seamless shoulder is not confined to the waists of silk, but is seen also in a plain well-tailored shirt of flannel in which it promises to be highly satisfactory. A deep yoke in back and front has this long shoulder running down to the elbow, where it is joined by a deep cuff which fastens with six pearl buttons. In front is a box plait. The collar is a straight band of flannel. This eminently practical and workmanlike garment is very good value at \$12, as the material is a fine grade of flannel.

MATERNITY GOWNS

The negligée illustrated on page 66 is of decidedly good value at \$37.50. The cut—a copy of an imported model—is excellent and the lines are particularly good for a maternity gown. It is in one piece, although it

looks like two garments. The skirt part, which is accordeon plaited, is carried up almost to the bust, while the Empire coat hangs in straight lines, the dainty trimming of lace softening it wonderfully. The material is messaline and it can be had in pink, blue, white and lavender. Another useful maternity gown is of challie, in white with an all-over design in tiny black dots. This skirt is also accordeon plaited, but the jacket is bolero shape and edged with lace. The under-sleeves are of white net. Price \$32.50.

Very attractive is a bedroom gown of white albatross. The embroidery is quite unusual—blanket stitch in color being used all around and on the upper part of the sleeve, which is open and caught around the arm with ribbon bows. Price \$16.50.

SCIENTIFIC SHOEMAKING FOR CHILDREN

A shoemaker who gives special attention to the growth and development of the foot has some interesting boots for children. These are all made on orthopaedic lines, with broad welt soles and flat heels, so that the foot lies easily and naturally at all times without danger of calloused spots or discomfort of any kind. The leather is carefully selected to suit the age, and provision is made for the kicking tendencies of the growing child. The price ranges from \$2 to \$5, in sizes from 2 years to 14. The shoes for the girl of fourteen are particularly well done—the orthopaedic lines being closely allied to a smarter toe and higher heels so as to give the grown-up effect that the school girl is apt to desire. In three materials—calf (tan or black), kid and patent leather vamp with calf top—is a good-looking winter model for the growing girl. It is made with high tops. Price \$4. A smart pump of patent leather or calf with flat ribbon bow is made on the same last. Price \$4. For skating there is a special boot of heavy, rough-grained leather in tan and black, high cut, with a stout sole and rather flat heel, for \$6. English riding boots with medium soles and sensible heels are imported in all sizes. They are of tan or black Russian calf on a shapely last and are polo-legged—that is, the upper part is of stiff leather correctly cut to fit the leg, thus assuring a trim appearance about the ankles and a comfortable fit. This boot is the one recommended by Miss Beach, the well-known American horsewoman.

(Continued on page 66.)



No. 3—Lovely gown of accordeon plaited chiffon, having a plain chiffon nounce



CHARMING AT HOME GOWN OF CHARMEUSE BEAUTIFULLY EMBROIDERED AND SHOWING THE NEW HIGH GIRDLE EFFECT



ONE OF FRANCIS'S ORIGINAL WRAPS, SHOWING THE CLOSE FITTING CAPE COLLAR WHICH IS EVEN NEWER THAN THE DEEP SAILOR COLLAR, AND A SMART LITTLE SUIT OF SERGE



SUPPLE BROCADES ARE COMBINED WITH WONDERFUL GOLD EMBROIDERIES INTO EVENING TOILETTES OF TRULY ORIENTAL SPLENDOR .

For "Fashion Descriptions" and prices of patterns see page 102.



PRETTY THEATRE GOWNING. SUGGESTIVE OF MOYEN-AGE FROCKS IS THE SIMPLE MODEL SHOWN ON THE SEATED FIGURE



THREE SMART FRENCH FROCKS THAT CAN BE DEVELOPED
IN ANY OF THE LOVELY SOFT FABRICS NOW THE MODE



THREE BECOMING COIFFURES FOR THE OPERA

ARRANGED BY SIMONSON

For Descriptions see page 102



One of Paul Poiret's adorable little street costumes of velvet and brocade, with a becoming turban to match. Decidedly reminiscent of the early XIXth Century models are these quaint walking suits that reveal the feet in this amusing fashion



Stunning wrap by Paul Poiret; it is fastened directly in the front instead of being dragged to the side in the characteristic fashion of this season



The exquisite Persian border and revers of this lovely opera wrap make a charming color combination with the soft black lynx for trimming



A perfect color scheme of cream and brown and gold with Oriental embroideries is shown in this truly artistic dinner frock by Paul Poiret



Superb white and gold brocade combined with ermine is skilfully handled in the simple unbroken lines of this Maurice Mayer model

FOUR OF PAUL POIRET'S ORIGINAL MODELS AND A CHARMING EVENING GOWN BY MAYER

SHOWN BY JOSEPH, FIFTH AVENUE

For "Fashion Descriptions" see page 102



Dainty white lace theatre bonnet for a debutante



These becoming "caps" of velvet are very smart



One of Georgette's walking hats, trimmed with a pheasant



Dull silver lace and poppies are used for this charming little theatre bonnet

THE THEATRE CAP AND THE CHIC LITTLE CAP TURBAN FOR THE STREET WILL BE MUCH WORN THIS WINTER

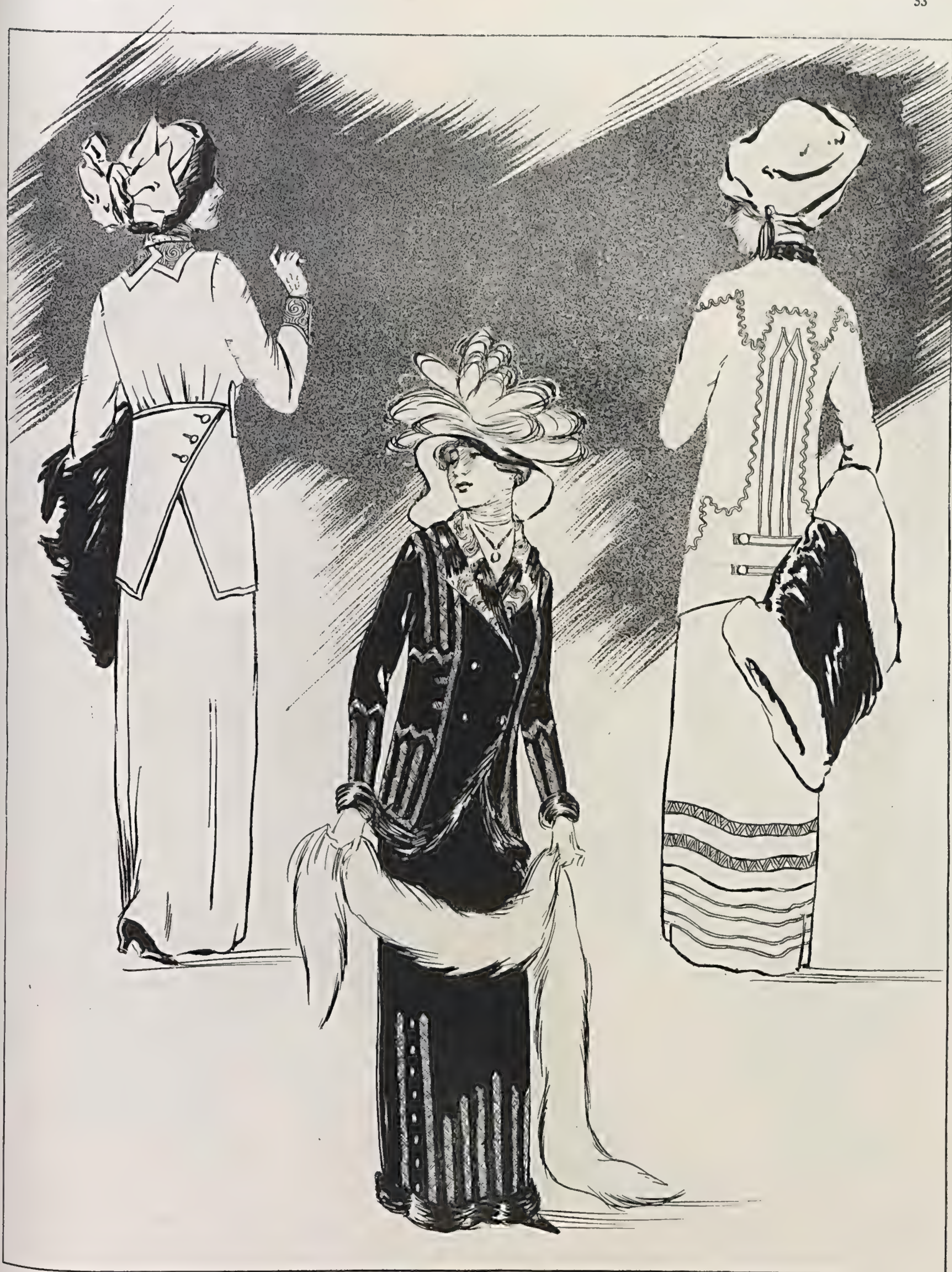
MODELS FROM HENESEY AND MAISON BERNARD



Fringed tunics are seen on many of the smartest models



SMART WALKING DRESSES REVEAL THE FEET IN
THE COQUETTISH FASHION OF THE FIRST EMPIRE



NOWADAYS WHEN MADAME TURNS HER BACK SHE DIS-
PLAYS SOME OF THE CLEVEREST TOUCHES OF HER TOILETTE



SMART WALKING SUIT, EVENING GOWN AND TEA GOWN. THE CHARMING EVENING TOILETTE SHOWS A LOUIS XV INFLUENCE THAT IS VERY DISTINCTIVE

MODELS FROM REDFERN



GRACEFUL EVENING WRAPS IN STUNNING COLOR EFFECTS AND AN
EVENING GOWN SHOWING A NOVEL TREATMENT OF THE SKIRT

FROM MOGABGAB



THE WINTER MODE SHOWS A STRAIGHT SILHOUETTE BUT NOTHING OF THE HOBBLE EFFECT; THE QUAIN FUR GIRDLE IS A NOVEL FEATURE AFFECTED BY ROOF

DRECOLL, CALLOT AND ROOF GOWNS WITH HATS BY GEORGETTE AND REBOUX. MODELS IMPORTED BY LOUISE



FIVE ATTRACTIVE MODELS SHOWING THE NEWEST LINES IN THIS SEASON'S MILLINERY
FROM SHEPPARD



HATS ARE DELIGHTFULLY PICTURESQUE THIS SEASON NO MATTER WHAT THEIR SIZE

SMART MODELS FROM BURBY



THE GOWNING OF THE
SMART PARISIENNE AS SEEN
AT AUTUMN RACE MEETINGS



Good style coat of broadcloth with trimmings of bengaline

Dress of heavy linen with lingerie frill at the neck

Simple frock of velveteen with lingerie under sleeves

Russian model of cachemire and corded silk

DELIGHTFULLY smart are the all-cover fur coats for children between the ages of two and eight years, but there is one salient objection to them, however, in that the weather of our climate is hardly severe enough to warrant wearing such a wrap continually, and once adopted, there is danger of the little wearer taking cold, in changing to a garment of lighter weight. Among these fur coats for young children are those of astrakhan, pony in the natural brown color, gray squirrel, and the pure white coney. The latter, which is far the most beautiful, may be procured in the clipped and also the unclipped pelts, and in comparing the two, one must confess a preference for the unclipped. The clipping is said to obviate the shedding of the hair from the pelt, but it also removes that very natural look to the fur which is requisite to its beauty and which makes the children appear more lovable than ever—more like little waifs or strays from the Santa-Claus land, accustomed to the pleasures of the snow; despite the fact that snowballing would be quite out of the question in such dress affairs as they are.

Made double-breasted, they are buttoned from the shoulder down the left side, fastened with large pearl buttons, fur buttons or white passementerie frogs, on the white coats; and on the darker furs, buttons of fur, bone or wood.

FUR HEAD-COVERINGS

These little fur garments are intended to be worn with a head-covering to match, and also a small muff of the same. Sometimes, on the white coney hoods and muffs there is a border of ermine for trimming, and in fact the ermine tails are not infrequently added to the collars and cuffs of the coats for a decorative feature. White nap beaver hats in cloche shape are just as often selected as an accompaniment to the white fur coats, and very pretty they are, with their trimmings of white ribbon roses or rosettes; or, if preferred, those of king's blue or cerise, having the outer petals in tarnished gold. For wearing with their handsome coney coats, the little tots are provided with the daintiest white fur bonnets imaginable; the crowns having a rather square effect and the fronts being shirred very full around the face with pink or blue or white liberty, terminating at the ears in large rosettes of wide pink liberty ribbon, corresponding to that utilized for the ties.

NEW CLOTH COATS

Coats for girls of six to eight years are very pretty when made of peau de souris

enlivened with trimmings of musquash, velveteen or corded silk, and the illustrated model of this description will prove immensely useful, made of tobacco-brown cloth with bengaline trimmings. The right front buttons diagonally with three tasseled button loops, one of the same ornamenting each cuff. The pocket flaps show the novelty of being laced vertically, and the whole coat displays an admirable cut, being narrow at the bottom, and without any perceptible flare. A mushroom hat of brown beaver, trimmed simply with a large ribbon bow on the right side; or if fur is used for trimming the coat, a fur cap would be appropriate. The V at the neck is filled in with a removable dickey of corded white cloth.

As to choice of color in the coats to be worn by young children this winter, there is a word more to be said, for the extreme novelty is in pale raspberry or faded rose. A little coat of this faded-rose broadcloth may be embroidered in self-color, or trimmed in beaver bands, or it may merely show large white pearl buttons set double-breastedly. Felt hats in the same color can also be procured, or Charlottes made of self-colored beaver cloth, trimmed around the crown with tapestry bands, or shirred satin ribbon; most becoming to bright young faces.

Coats of corduroy and velveteen are also desirable, and the novelty of vivid scarlet velveteen looks exceedingly well for dark-eyed children, worn with an Inverness cap of the same, banded with a black velvet ribbon that hangs down behind, or a tasseled fez encircled with black astrakhan. Similar coats of dark-green, or navy, or taupe, are also popular for children, and most practical are they, as to wearing qualities. White corduroy is especially commendable, since it stands the crucial test of the cleaner without losing its velvety appearance, and it may also be laundered successfully.

Hitherto, the heavy quality of velveteen has made it rather prohibitive for children's

frocks, but now it is being manufactured in a lighter grade with hair-line stripes, and is a most useful and stylish fabric. An example of a frock made for a little girl between eight and ten years of age illustrates how adaptable the material is to the best models. The skirt, which has perpendicular stripes, has a cross-striped tablier portion ending in a Walls-of-Troy band extending around at knee-height. A similar bib portion is appliqué on the vertical-striped waist, caught with a row of buttons in the middle, as on the skirt. There are pretty lingerie undersleeves, which may be full length if preferred, and the sash and tie are of black satin.

FAVORITE MATERIALS

A material like coarse étamine, in silk and wool combined, is being made into pretty tucked frocks for girls of mid-age, and one in lizard green embroidered on the single bretelle band with shaded self-colored flowers, was worth considering, as it was most effective. Another material that is always practical, and that looks well to the end of its wearing days, is cachemire. In the light pastel shades, it makes charming dancing frocks, and its soft pliability recommends it. A narrow-skirted model of Copenhagen blue is buttoned down the left side in the Russian style, and trimmed around the skirt and half sleeves with a bias band of corded silk. The guimpe and sleeves are of fine lingerie all-over, and there is an empiècement of Persian embroidery that outlines the neck. It is a delightful frock for semi-formal occasions.

Little girls are usually garbed in wash frocks the whole year around, the quality being varied to suit the weather. A simple little frock of heavy yellow linen has a box-plait down the middle-front, and stitched straps over the shoulders, these also outlining the belt and trimming the skirt and sleeves. There are buttons set on the box-plait, and a fine lingerie frill at the neck, which may properly be supplemented with inner sleeves of the same.

DECORATIVE DETAILS

Tassels are utilized in all sorts of original styles in the decoration of the winter frocks and coats, and an exemplification of the way they are applied to frogs, for fastening garments, is shown in the coat illustrated here. Sometimes the tassels that are attached to the ermine and coney muffs for little ones have the tops shirred of white silk or satin, with streamers or ermine fur tails hanging down, instead of fringe, the same being utilized to finish the baby's boa.

Dainty little frocks of batiste and lace, embellished with handwork do not show any marked change from the fashions current in the summer, except possibly in the arrangement of the sash or some such detail. Those with tunics are not considered as graceful or becoming as those without. The fantasy of adding a round buckle made of the ribbon in the midst of the sash loops, at the front and back, is a pretty way of adjusting that feature of the decoration.

SMART FRENCH COAT MODEL

I saw such a pretty little dark-eyed girl of six, lunching with her mother at Sherry's one-day-last-week. Her coat was the smartest thing of its kind I have seen this autumn—a French model undoubtedly. Made of the new, coarsely woven basket-patterned homespun, in a lovely dull shade of old blue, it was cut with the fashionable kimono shoulder—the sleeve long and tight; the only visible seams in the whole garment were those that occurred under the arms and at the inside of the sleeve. The trimming was stunning—a broad sailor collar, shaping to points at the front, made of a heavy écru wool lace embroidered at intervals over the design in crewels of pastel tints in yellow, blue and green. Crescent-shaped motifs of the same lace were set at the sides just over the hips, where they held a bit of fulness oddly pulled in. Tassels of the mingled colors of the wool dripped from the points, and the sleeves were finished with flat cuffs of the embroidered lace. Buttons of the lace rimmed in homespun fastened the front. Her brown curls were sunken deep into a high cloche of black satin run at intervals on heavy cords. A wreath of tiny silken flowers in soft pink, yellow and blue with leaves of pastel green was tacked flatly against the crown. On her tiny hands she wore a pair of smart white chamomise wash gloves that showed a single flat pearl button at the wrist. When she removed her coat I saw that her lingerie frock was cut in an odd little tunic effect and trimmed with baby Irish lace.



White kid gloves for full evening dress



Ascot tie for formal afternoon dress



Tucked evening shirt and rounded end tie



Hose of black silk with white clock



Gray reindeer gloves for afternoon wear

The WELL-DRESSED MAN

A Brief Summary of Winter Fashions—A Season of Much Latitude in the Choice of Styles—The General Styles for Evening and Day Wear

As applied to masculine attire, the word fashion may be said to have two meanings, or at least to carry two ideas; first that of general convention or wide popularity; second that of individuality or ultra exclusiveness. On the one hand it may be argued that the man who pays no attention to the prevailing modes of the time quite fails to reflect its fashions; on the other, that he who dresses by rule and plate presents so much the appearance of his fellows that he entirely misses the smartness that results from distinctive personality. And, although within certain limits we must all of us to a greater or less degree be the slaves of convention, I am rather inclined to believe that if we would give less thought to following what we assume to be the latest fashions, and more to clothing ourselves becomingly, according to our respective styles and requirements, we should gain in effectiveness, and at least lose nothing in smartness. Indeed, I have heard it said that smart dress depended more upon running away from fashion than upon following it, and yet there are so many pitfalls in the way of bad form and vulgarity of taste that for the average man perhaps the beaten path is the safer, and particularly when that path is as broad and open as it is this year.

IN FULL EVENING DRESS

therefore it may be as well to stick to the black materials, although this does not necessarily mean the plain unfinished worsteds, for there are a number of new weaves in small square and diamond effects, besides the older shadow stripes and the small basket-woven or "hop-sack" cloths. As a matter of fact the dark blue and dark brown fabrics, while perhaps the ultra-fashion, are little worn, and much the less serviceable for the man who has but one full evening suit. In cut the coat has varied little from the models of last season, being made with rather long, medium wide and straight-edged lapels, full faced with heavy silk of gros-grain, small basket or indistinct shadow stripe, according to the cloth used, and hanging fairly well around to the front, rather than to show a wide expanse of shirt and waistcoat. There should be little padding in the shoulders, which in all the clothes of this season are built to have a sloping rather than a square, athletic effect; the back and sides should be well shaped in, though without exaggerated form-fitting effect; the sleeves should be rather narrow and finished either with buttons alone or a simulated cuff, and the tails should be long and slightly rounded.

Undoubtedly the single-breasted waistcoat of some silk and cotton, silk and linen, or less elaborate white fabric, such as fine piqué, is in more general vogue than the double, although the latter style is quite permissible, and the tendency is toward a broader and more U-shaped opening than has been the fashion of the past few years. Of course the jeweled button is still with us, but it is by no means as distinctly smart as it was before the days of its wide popularity, and the more simple and unostentatious it is, the better its style. Trousers, which may have either single or double braid on the outer seams, are perhaps the least bit narrower, though the cut has not changed in the least, and—to complete the

list of articles, other than those more strictly in the nature of haberdashery—the evening topcoat most in vogue is that of Chesterfield cut, of medium length and fullness, made of black or dark gray material, single-breasted, fly-buttoning and with or without silk-faced lapels; the correct hat, except for wear to places of public entertainment, when the "opera" is permissible, is the silk, with cloth band, and the correct shoes, either patent leather pumps with black silk bows or patent leather buttoned boots with kid tops.

Coming to the subject of haberdashery proper, the straight standing or poke-pointed collar is no longer a *sine qua non* of good style, but may be worn interchangeably with the wing collars of various shapes—though it may be said that the very small rounded wing is waning in fashion—and while less strictly and formally correct, it is not uncommon to see the high band, turn-down shapes on men of

good class and position. So also there is much latitude in the matter of evening shirts, for while color, even of the lightest shade, is still tabooed, the fronts may be of shadow stripe, self-line, corded stripe or small figure, or line and figure effect; the stud button-holes, one, two or, more rarely, three in number, and the cuffs either plain or turned-back, and square or rounded in cut. The tucked shirt, like that illustrated, is also a good deal worn for formal dress. Shirts and waistcoats of closely matching materials are one of the latest ideas of the haberdashers who are ever on the lookout for exclusiveness of effect, but this matching business has been so run into the ground during the

past few years—indeed it was at least two years ago that the plaited shirt, waistcoat and tie to match, was shown in Vogue—that it has lost much of its distinctive smartness. I am even doubtful if I should advise the collar of self-stripe or corded line, although there is nothing to be said against the matching of shirt and necktie. Nor, regarding the latter, is there any one exact style pre-eminently in vogue, for the flat bows, the graduated width bows and the modified bat wings of greater or less width, and with square, rounded or pointed ends are all worn.

INFORMAL EVENING DRESS

The dinner coat has so firmly established itself in this country that it can never again be entirely supplanted by the long coat, and yet each year there is more to be said against its use, or rather its misuse. As a summer garment it fills a need most excellently, but one should bear in mind that it is never more correct than the formal coat, and only as correct upon occasions of a strictly "stag" nature, and

then when the "occasions" themselves are informal in character. And in its cut, following in a general way that of the sack jacket, it has changed little—the material a black or dark gray fabric, plain, basket-woven or with indistinct herring-bone; the length medium; back fairly straight, though with some slight spring, if desired; lapels peaked, rather long—though on some of the coats they are quite short—as a rule straight edged and full faced with heavy silk. The pockets are usually set straight and covered by flaps, and the sleeves—the shoulders sloping rather than square—may be finished with simulated cuffs or with simple vents and buttons.

It goes without saying that in waistcoats, shirts and ties for informal evening wear there is greater variety than in those for formal dress, many of the former showing effects in black and gray, and even in subdued shades of color, while in shirts the semi-soft fronts, with tucks and plaits, predominate. Of course the black tie is the more conservative style, though one sees many of gray in various tones and mixtures to match waistcoats, and some with decided color in the weave. With informal dress jeweled studs and buttons, with the exception of moonstones, or possibly small pearls, are not to be advised, and the gloves should be of gray suede or unfinished deerskin. The shoes, too, should be of less formal kind than the patent leather pumps, though one might possibly wear the heavier pump of black Russia leather shown on this page.

FOR DAY WEAR

Broadly speaking, any fabric in itself good looking and stylish is correct for the sack suit, of which the coat should be medium in length, with but slight waist-fitting effect, though close setting. The single-breasted style is much more generally in vogue than the double—which may also be said of waistcoats—and the front, with rather long and wide lapels, may be straight or rounded at the bottom. Turned-back and fancy cuffs are practically things of the past.

For formal dress it looks as if the morning coat would almost entirely take the place of the frock this winter, but in the way of general haberdashery there is practically no change worthy of special note. Save as one may see here and there a slightly novel weave or color effect, the shirts are those of the past few years, and in neckties of Ascot shape, of which one is here shown, and of four-in-hands and bow style there are several designs, all about equally in general fashion. How.



Light gray silk evening muffler



Semi-formal evening pump of black Russia leather



S E E N



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S T A G E

Maeterlinck's "The Blue Bird" Opens the Season at the New Theatre—Captivating Music, Witty Dialogue and Clever Character Acting in Some of the Early Autumn Productions—Helen Ware as a Star

A STAGE event of the first rank, despite certain shortcomings, was the production of Maurice Maeterlinck's symbolical fairy play, "The Blue Bird," presented in this country for the first time at the New Theatre on the evening of October 1st.

Scenically, the production does not come up to the anticipations the public were encouraged by the New Theatre directors to indulge in, as, aside from The Palace of Night scene, there was no setting really worthy of an organization like the New Theatre, that professes such high ideals of achievement and that has at its disposal such nearly limitless resources. The representation also left something to be desired, which is not surprising considering the exceeding delicacy of the fancies that go to make up the story of "The Blue Bird," which concerns the elusiveness of happiness.

The bird of blue—which represents happiness—may come to all, but it cannot be interminably retained. The two little children, Tyltyl and Mytyl, feel its force, but after basking in its influence they find it flying away to the bed of a neighboring child, by which she is made well. And then the significance of it all becomes apparent, for both the little ones have been happy all along, without fully realizing the fact.

The first part of the play—which is in two divisions of five scenes each—shows Tyltyl and Mytyl tucked in their small bed in the wood-cutter's cottage on Christmas Eve. They awake to gaze through the shutters at the festivities that are progressing in the house of their wealthy neighbor, across the way. Presently comes *The Fairy Berylune* (Louise Closser Hale), who can do without all things but the bird that is blue. And to the astonished Tyltyl the fairy gives the green cap upon which is the magical diamond, to work wonders merely by being turned.

Instantly there is a transformation. The bare kitchen, suffused with fairy light, becomes the scene of inanimate things turned to life. Fire, Water, Milk, Sugar and Bread are made to live. Even the dog Tylo and the cat Tylette are given human souls. Then, at *The Fairy Berylune's* bequest, they all set out in search of the blue bird of happiness. There is the faithful dog, Tylo, loyal and brave, and the hypocritical Tylette, with feline tendencies. Bread, roly-poly and fantastic; Fire, somewhat vindictive; Light, always willing to lead the way; Sugar, invariably light-hearted, and Milk, never too venturesome, all join with the children in the quest for the bird of blue.

From place to place they go, and their adventures are most extraordinary. In some respects the play is akin to "Peter Pan." It is all such light and airy child-land stuff. From the Palace of *The Fairy Berylune* to the Land of Memory they proceed, and here are found Granny Tyl and Gaffy Tyl, sleeping the sleep from which only the thought from the living can wake them. Next is visited The Palace of Night, the Land of Memory, where the faces of dead grand-parents are seen, and on to the Kingdom of the Past and the Kingdom of the Future; in the last the spot in which dwell the unborn children awaiting the summons of Time to carry them to the

earth. The beautiful scene of the Land of Memory was touching, especially the excellent playing of Eleanor Carey as the *Grandmother*, which brought tears to many eyes. With the barge of *Father Time* carrying the unborn children's souls to the waiting mothers the play nears its end, which finds the two children back at the door of the cottage, with their dream ended.

Cecil Yapp, as the cat, *Tylette*; Miss Carey, already mentioned; Margaret Wycherly, in the character of *Light*; Eleanor Moretti, who played *Night*, and Jacob Wendell, Jr., as the dog, *Tylo*, were admirable from every standpoint and stood out conspicuously in the performance. Gladys Hulet, as *Tyltyl*, was far more satisfactory than the stagey little Irene Brown, as *Mytyl*, and the remaining principals, excepting Gwendoline Valentine, as *Water*, performed either in average fashion or less satisfactorily.

The attendance was marked by a typical New Theatre audience, which seemed pleased with certain interior alterations of the house, that is now better adapted to dramatic performances than it was last season, even though it is still not all that could be wished by those who appreciate the need of intimacy in performances of the drama.

DELIGHTFUL MUSIC THE CHARM OF "ALMA, WHERE DO YOU LIVE?"

OLD Weberfeldian days are now being recalled at Weber's Theatre, where there is fun, sparkle and music of such genuine merit that it is doubtful if a change of bill will take place there until the time comes to consider material for the beginning of another season. Prior to the premier of "Alma, Where Do You Live?" a suggestive raising of the eyebrows usually occurred when the name of the play was mentioned. All this was because of the known character of the original of Paul Herve, a part of which was too well preserved in the German version, presented in New York last winter as "Alma."

Of all the music which has been served to the people of New York this autumn nothing so uniformly captivating has been heard in a musical comedy as that composed by Paul Briquet. To be exact, the music is half the performance. Statuesque Kitty Gordon and Charles Bigelow—who is comical in the rôle of Theobald Martin—are also much in evidence. In this instance, the exception to the general rule that a French farce cannot be adapted with decorum without removing its elements of success, has been proved; for no one can find fault with "Alma, Where

Do You Live?" on the score of suggestiveness.

There were so many musical numbers of exceptional worth that it is not possible to enumerate them. One of the principal numbers is a "Kissing Song," sung by Mlle. Alma (Kitty Gordon) and *Pierre Le Peache* (John McCloskey), which—if the occurrence of the opening night is repeated—will be redemanded until the giving it will be physically worn out. The company is admirably balanced in the abilities of its members; Kitty Gordon and Charles Bigelow sharing the honors, but leaving enough to be apportioned among



Iva Barbour as Germaine in "Alma, Where Do You Live?"

Billy Burke, who is to appear in a new rôle this season.

Edouard Durand, as an irascible Frenchman; George Leone Tucker, in the none-too-good rôle of a detective of many disguises, *François Picquart*; Daisy James, Ethel Dovey and George W. Leslie, as the conspirator, *Gaston Duval*.

The story concerns a large fortune left *Pierre Le Peache* on condition that he shall not fall in love with a woman and propose to her before he reaches his majority. Naturally, there is the person who will benefit by the heir's failure to conform to the will's conditions—in this case *Gaston Duval*—and another wishing to divert the property. *Theobald Martin* is this personage. These two arrange with *Mlle. Alma* to aid them in enticing *Pierre* to violate the terms of the agreement. But after entering into the contract, *Alma* falls in love with the country youth and succeeds in keeping him from declaring himself until after the expiration of the twenty-four hours needed to make him twenty-one years of age. "Alma, Where Do You Live?" is a diverting entertainment, one of the features of the performance being the stunning gowns worn by Miss Gordon. They alone are worth seeing.

"ANTI-MATRIMONY"

THERE is no question but that Percy Mackaye is a writer of sparkling dialogue, and that he can build a situation which promises genuine humor, but, alas, he seems unmindful of the technique of playwriting. For example, his latest undertaking, "Anti-Matrimony," begins delightfully, burns for a time with undeniable brightness, and then sputters out; and all because he chooses to write wittily without making any attempt at constructing a play.

At the start "Anti-Matrimony" is enveloped in an abundance of satire that is delicious, but presently it stumbles into burlesque that is not only fatal to the play but which crushes every chance of *Henrietta Crosman* carrying it to success. In view of the fact that this most efficient comedienne has not had a play worthy her capabilities in several years, the situation is doubly unfortunate.

The story of the play concerns an American dramatist who has lived in Europe for several years, where he absorbed more "isms" than were good for his moral nature. He returns to his home an avowed disciple of free love, bringing with him the woman of his choice, who has been persuaded that she, also, is of the same belief. In reality these two have been through a civil ceremony, which fact they carefully conceal from the young man's brother and his wife and the good mother, who is properly scandalized.

But the *Rev. Elliott Grey*, brother of *Morris*, of the peculiar ideas, and *Mildred*, and appreciating that the best way to banish such notions from the heads of the two young dreamers is apparently to fall in with their way of thinking, they lay their plans accordingly. *Mildred*, with feminine cleverness, leads *Morris* to believe that she not only has fallen in with his theory, but that she has become infatuated with him as well. During this time the hard-headed clergyman is ostensibly making love to *Isabelle*, *Morris'* wife, and he succeeds in eliciting a wan interest in his various schemes, as well as in some of the dry literature which he has written.

The situation is so rich in possibilities for the development of humor, that even Mr. Mackaye's methods have not wholly banished it. In the struggle between domestic and rank individualism there are several ludicrous scenes, one of them concluding with *Mildred* ecstatically dancing the Merry Widow waltz with *Morris* to the music of a phonograph that does noble

service. Such versatility as *Henrietta Crosman* reveals in the character of *Mildred* makes one eager to see her under conditions more appropriate to the theatre. Throughout the performance of the play—which winds up with the proper conversion of the mind-fogged young couple—Miss *Crosman* is ably assisted by *Walter Greene*, as the clergyman; *Gordon Johnstone*, in the part of *Morris*; *Grace Carlyle*, as *Isabelle*, and *Marian Holcombe*, as the Puritanical mother. "Anti-Matrimony" will probably have a considerable run at the *Garrick Theatre*, in spite of its limitations.

"THE DESERTERS"

WHEN *Helen Ware* demonstrated her ability as an emotional player in the leading feminine rôle in "The Third Degree," it was a foregone conclusion that she would be made a star as soon as circumstances permitted. This autumn, at the *Hudson Theatre*, she made her introductory bow as a stellar attraction, and so far as she, personally, was concerned it was most successfully done. The pity of it was that the play was deficient in the elements required for such an occasion, although *Miss Ware* triumphed individually.

In a prologue to the play, proper, *Lieutenant James Craig* strikes a brother officer whom he has found with the wife of a friend, and believing he has killed the man rushes from the house. Before his return, in a few minutes, the husband comes upon the scene and shoots the injured man to death. In their predicament, the murderer and his wife decide to make *Craig* believe he has caused *Captain Harrison's* death, and when the lieutenant comes in at the window the worthless *Blanche*

Marston succeeds in accomplishing this.

The succeeding events bring into the case a young woman detective, sent from Washington by the War Department, to endeavor to capture *Craig*. Assuming that he is wanted merely for desertion, *Madge Summers* goes from the army post to San Francisco, to look for the officer along the water front. This scene, showing the interior of a cheap saloon, is realistic, and in her disguise of music hall singer, *Miss Summers* (*Helen Ware*) meets *Craig*, who falls in love with her. At the moment she confesses to a similar feeling, *Madge* also tells the young man who she really is and is promptly denounced. The two are brought together in the end, after the loyal young woman discovers the actual murderer. *Miss Ware* deserves a better play than this one, as she is an actress of unusual promise. The assisting players were generally efficient; *Orme Caldara*, *Howard Hall*, *James J. Ryan* and *Frederick Truesdale* in the serious rôles, and *Edward C. Howard*, *Lawrence Sheehan*, *James P. Corr* and *Eleanor Stuart* having character parts.

FROTHY COMEDY SAVED BY CAPABLE ACTING

THAT the possession of a much desired trophy does not always being the anticipated satisfaction is proved in "Decorating Clementine," the comedy in which *G. P. Huntley* and *Hattie Williams* are jointly starring at the *Lyceum Theatre*. *Armand de Caillavet* and *Robert de Flers*, whose comedies have been seen in this country before, are superficially clever if not brilliant. In this instance the translation has been capably done by *Gladys Unger*, with the result that there is an abundance of amusing incident presented to excellent advantage through the superior abilities of *Mr. Huntley*, *Ernest Lawford* and *Louis Massen*. *Miss Williams* and *Doris Keane* also help materially in the situations, even if they scarcely measure up to the men in the ability they display.



Photo copyright 1910, by Charles Frohman
Doris Keane as Adrienne Morel
in *Decorating Clementine*



Kitty Gordon as Alma in "Alma, Where Do You Live?", the sparkling English version of Paul Herve's French play

For such a frothy comedy, "Decorating Clementine" has won surprising favor from New York play-goers. There really is not much to the work, but the drollery of that resourceful comedian, G. P. Huntley, is sufficient to create laughs and entertainment out of comparatively little dramatic material. He begins by appearing in the Paris apartment of the *Margeries* in search of his friend *Fargette* (Ernest Lawford), a blundering young man whose chief duty in life appears to be his devotion to *Clementine Margerie* (Hattie Williams) an amateur novelist who is happy in the love of a loyal husband.

In the rôle of *Count Zakouskine*, Mr. Huntley finds no end of opportunity for the display of his eccentric antics, odd manner of speech and imperturbability of countenance; and he manages to keep his colleagues in almost as much merriment as those on the far side of the foot-lights. *Clementine*, however, has other matters in which she is more deeply concerned than listening to the flattering words bestowed upon her by the *Count*, whose experiences have won for him the honorary title of colonel; in addition he holds the post of director of the Russian Imperial Ballet.

Learning that a certain novelist—supposedly a woman—is a candidate for the legion of honor which the French government has decided shall be given to one woman writer, *Clementine* suddenly changes the plans that were to have taken her and her "sporty" husband into the country, and boldly comes out as a claimant for the decoration. To help matters along, she flirts with *Monsieur Morel* (Louis Massen), director of fine arts, and indignant at being unexpectedly kissed by that susceptible person, boxes his ears.

To extricate herself from the unpleasant position, the novelist suggests to her husband, *Paul Margerie* (Richie Ling), the wisdom of helping her cause by such attentions to *Adrienne Morel* (Doris Keane) as will bring favorable recommendation to her elderly husband, the fine arts director. Unfortunately, *Paul*—plunged into his first flirtation—permits himself to be carried too far with the young and foolish *Adrienne*, and the truth becomes known to *Clementine* within a few moments after the coveted cross has been pinned to her gown. But *Paul* and *Clementine*, after all, have nothing that means more to them than their affection for each other and their quarrel is smoothed out. At the end they are found packing for the country to renew the old life of simple happiness. A dance incident, which takes place in the third act, is popular with the Lyceum Theatre audiences; it introduces Doris Keane attired in a unique abbreviated costume, in a specialty somewhat out of the ordinary.

"GET-RICH-QUICK WALLINGFORD"

GEORGE M. COHAN has surprised the community—as well as surpassed himself—in the dramatization of George Randolph Chester's story of J. Rufus Wallingford, which is now at the Gaiety Theatre under the title of "Get-Rich-Quick Wallingford," where it has turned out one of the successes of the season. No better characterization has appeared on the stage in decades than that shown by Mr. Cohan in this undertaking, and that he should have concealed such a talent for so long is, perhaps, even more remarkable. He has made J. Rufus the same breezy, plausible Wallingford whom we have imagined to be as we read of the adventures Mr. Chester—his creator—caused him to experience. Mr. Cohan has arranged the stage situation in just the right way, and surrounded the principal character with just the necessary personages to bring matters logically to a happy conclusion.

And while Mr. Cohan has been fortunate in his ability to accomplish this by no means easy task, the players appearing in the various rôles have helped him by sustaining their portions of the work almost equally well. Hale Hamilton, as big bluff J. Rufus, delivers his speeches with such gusto, carries himself in such confident compelling manner that it is almost as if it were the rascally Wallingford himself. But there are others who deserve credit. Wallingford's partner in questionable enterprises,

Horace Daw, familiarly known as "Blackie," is as natural as life, as played by Edward Ellis, and Grant Mitchell, in the hotel Clerk, with just enough cash to assist the good-natured Wallingford to a fortune, was beyond criticism.

The same is likewise true of Horace James, who was *Timothy Battles*, Mayor of Battlesburg; of J. C. Marlowe, in the part of the Hibernian landlord, *Frederick Seaton*, wealthiest of Battlesburg residents; of Frances Ring, as the feminine typist who is made the heroine, and of Grace Goodall, who made the part of the head waitress a delight. If Mr. Cohan has made alterations in the Wallingford episodes he has preserved the Wallingford flavor. Best of all, he carries the patent carpet tack enterprise to such success that both Wallingford and Daw find themselves not only wealthy but, at the same time, honest. This finale is as humorous as it is moral, and it sends the audience home chuckling and content. It is a long time since New York has had such an entertaining play as "Get-Rich-Quick Wallingford."

"THE LITTLE DAMOZEL"

A BIT of Bohemia, set down in the Comedy Theatre, that reminds one of portions of "Trilby" and the opera "La Bohème," is doing good service for a dramatic season not overly laden with excellencies. The play, "The Little Damsel," is creditable to the author, Monckton Hoffe, and equally creditable to the players, if we make allowances for May Buckley, who is not particularly well cast. The characters are real and their relationship to one another thoroughly natural, while the charm that envelops the scenes appeals to the heart, it is so essentially human.

Seldom does one find a play that acts as well as "The Little Damsel." Despite one odd situation, brought about through a man's willingness to marry a girl for a financial consideration, it moves logically to a dramatically well drawn close. And when the curtain falls upon the final scene one is impressed by the lifelike portrayals of the masculine characters, for the men in the cast

do their work in a manner that is convincing.

Julie Alardy (May Buckley), a harpist in a London café, is engaged to marry a Captain Partington, until the latter, tired of his association with the little damozel and fascinated by Sybil Craven, a young woman of his own social station, breaks off the affair. Unfortunately for the Captain's peace of mind, Julie retains certain letters he has written her, which he fears may cause trouble. To render them harmless he buys a "waster," Recklow Poole, to woo and, if possible, marry, Julie, paying him the snug sum of fifteen thousand pounds for the service.

Poole, glad enough to seize any chance that may enable him to escape from a disgraceful past, accepts the conditions and marries the harpist. It may seem odd that they should, after a time, come to love each other, but they do. Had it not been for Recklow's discovery that Partington intends to marry the girl who was once his sweetheart, the former would never have had a flare-up with Julie. But when the latter learns her husband has married her after a bargain there is a scene, and Poole leaves to destroy himself.

However, his final act is the use of his last resources to insure his life for the benefit of Julie, and when this is made known to her she not only prevents her husband from carrying out his intention, but effects a reconciliation that is touching in its pathos. Cyril Keightley, who made his first American appearance as leading man to Billie Burke, surprised by his splendid playing of Poole. He is in this play so totally unlike the actor seen in other seasons that, at times, it is difficult to believe him to be the same man. Frank Lacy, as Partington, was thoroughly in the picture, and George Graham, in the rôle of Hon. Fitzroy Lock, Poole's chum, did an unusual part with smooth finish. Henry Vogel, who has already demonstrated his superior fitness to play the rôle of a Bohemian musician, was the leader of the German band, and Henry Wenman, as the owner of the little

café, and Mary Corse, in the character of Sybil, were others that gave invaluable assistance. "The Little Damsel" will find many friends, for it sounds a human note.

"CON AND CO."

IT requires a stretch of the imagination to accept some of the incidents served in Oliver Herford's adaptation of Armont, Nanvey and Gavault's "Theodore & Co.," now at Nazimova's Thirty-ninth Street Theatre under the changed title, "Con and Co." The programme states it is a "cheeky comedy," but in the opinion of some folk who happened to be present on the opening night, it was anything but entertaining. The two men who worked varieties of tricks to get money were not interesting, and scarcely funny, and the story, in which a husband is fooled into believing that his wife and a supposed music hall performer are not one and the same person, is, to say the least, circuitous and wandering. There may be people who will like "Con and Co.," but we do not believe their number will be large. The plot is obvious from the beginning and the situations time worn, but the players worked hard to make the action lively. Harry Stone, as the resourceful Con, and Maud Odell, in the rôle of Frau von Scheffel, have the principal parts.

M U S I C

THE music season of 1910-11 is now under way. Among the musicians who have appeared in concert and recital are Gracia Ricardo, dramatic soprano; Alma Gluck, soprano of the Metropolitan Opera Company; Josef Hofmann, Bernice de Pasquali, Antonio Scotti, Ernestine Schumann-Heink and scores of others.

That New York will have more concert and recital music, and in greater variety than in any other previous musical year, is now evident. Johanna Gadske, Frances Alda, George Hamlin, Alexander Heilmann, Xavier Scharwenka, Liza Lehmann, Alessandro Bonci, Paul Groppe, Joseph Malkin, Boris Hambourg, Ferruccio Busoni, Mischa Elman and many others will be heard before the spring of 1911.

After a year with the Metropolitan Opera Company, where her opportunities were not as broad as she had hoped, Elizabeth Sherman Clark, contralto, will now give her energies exclusively to concert and song recitals. She is to be a member of the Hanson Vocal Quartet, which also includes as members Gracia Ricardo, soprano; George Harris, Jr., tenor, and W. Dalton Baker, the distinguished English singer, baritone. If this organization succeeds in reaching the artistic mark in ensemble singing which it is asserted will be striven for, it will be a valuable addition to the ranks of concert givers.

A Russian soprano who will make her début in this country in the near future is Nina Dimitrieff, who would have been a member of the Boston Opera Company had it not been for a misunderstanding regarding the rôles she was engaged to sing. Mme. Dimitrieff will be heard with the Russian Symphony Orchestra during its trans-continental tour next March.

The arrival of Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, closely followed by the appearance of Arturo Toscanini and a number of Metropolitan Opera artists, has brought life to America's leading opera house. Puccini is expected to arrive on November 9th, when the preliminaries for the world's premiere of "The Girl of the Golden West," and Mascagni's "Ysobel"—in which Bessie Abbott is to make her first American appearance this season at the New Theatre—will be on the night of November 15th—will be begun. There is certain to be an abundance of unique operatic material to interest the musical public of New York during the early season, but it is unfortunate that the Metropolitan management has decided to produce Humperdinck's "Koenigslander" ("The Children of Kings") in German instead of English, as originally intended.



A scene from "Hans the Flute Player," the charming light opera which Mr. Hammerstein has produced at the Manhattan Opera House this season



Photo by Mishkin.

Mme. Nina Dimitrieff, a Russian soprano who is new to America



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IN THE WESTERN SHOPS

(Continued from page 43.)

NECK WEAR

To be *bien soignée*, as our French neighbors say, means paying a good deal of attention to the little things of our toilet—the neckwear, belts and “fixings” generally. In illustration 4 are shown some of the newest of these. The first is a jabot cunningly fashioned from a handkerchief, which shows a touch of color (any color) in the spots of the hemstitched border. Price \$2. The short jabot also shows a dash of color in the embroidered spots on the linen ends. The upper part is of Irish crochet. Price \$3. The collar is of baby Irish in a new pattern. At each side is an insert of plain

large spots embroidered on each end these are \$7.50 a dozen, and with scalloped ends having an embroidered wreath at one end for monogram, \$10.75. One letter is embroidered for 25 cents, and monograms or special designs to order. In the large size there are many exquisite designs. One of diaper has three narrow rows of hemstitching at either end with shamrocks embroidered between. This costs \$24 per dozen. The next has a finish of hemstitching at either end, above which is inserted a two-inch band of Cluny. Price \$37.50. Still another is of fine huckaback with a three-inch border of Irish crochet applied to the hemstitched ends. In addition there is an embroidered wreath of shamrocks with rib-



No. 1. Smart coat with black velvet collar and cuffs



No. 3. Negligee of messaline



No. 2. A Paul Poirot model with long shawl collar

linen with embroidered eyelets. The inevitable touch of black velvet is given by the tiny bows of narrow ribbon in the front. Price \$5. The other collar is of fine linen with a border of Irish crochet. It gives a very dainty touch to a dark blouse. Price \$6.50. The wide belt is decidedly new and attractive. It is made of suede leather, cut in narrow diagonal strips stitched together in such a way as to fit the figure closely and give the fashionable short waist effect. In front is a short strap of the leather with long, narrow buckle of metal. Price in black, \$5; and in color to match any material, \$6.

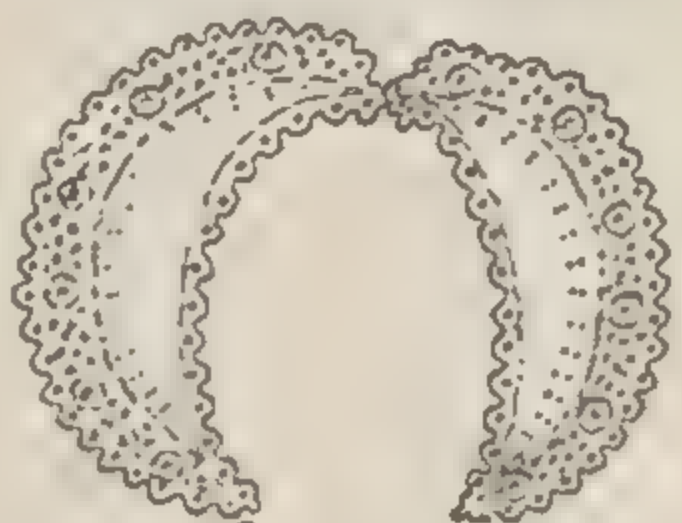
HAND-WOVEN TOWELING

A small shop which handles exclusively the product of the Irish flax fields has some towels in a beautiful hand-woven material. Dainty guest towels in huckaback in small size cost from \$3 per dozen up. At this price they have plain hemstitched ends with a flower design woven in the damask border. In bird's-eye diaper with a row of

bon bow. Price \$33.

A grape-fruit set in copper seems to strike a welcome note of color for a breakfast table. The set consists of a heavy metal tray and six metal pedestal bowls of a low, rather squatty shape, into which fit glass receptacles for the fruit. Price \$16 the set, the tray alone being \$4. Another interesting convenience for the breakfast table is an egg boiler on the order of a chafing dish. It is made of Sheffield plate, shaped like a huge egg; and when the cover is removed a little frame is disclosed, into which the eggs fit while cooking, and which can be lifted out for service when they are ready. There is an alcohol lamp underneath. A time gauge in the shape of a small mug for measuring the alcohol necessary is included. Price \$15.

A new mop for polishing varnished or waxed floors has labor-saving properties to recommend it. Made of fibre, it is oil-soaked in some way, so that it does its work most effectively without a great expenditure of energy. It comes in two sizes—\$1.25 and \$1.50.



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The BULBS for SPRING SHOULD BE PLANTED NOW

EVERYONE who has the space should have a showing of bulbs in the yard, or garden, during the spring months, and the amount of space required is so small that there are few who cannot have at least one bed, and every house has a place around it for one or more borders. It is a pity that more persons do not know that they can have bulbs blooming in the spring of the year without disturbing the hardy plants, already established, and without interfering with their summer-blooming flowers. If one goes at it properly, it is possible to have the garden in bloom from the time the snow goes away, until the frost kills the foliage in the late autumn.

I shall start with the assumption that you have the space but not the beds, or borders, ready for planting, and those who have, can connect at that portion which treats of planting them. Of course you will not want a bed for bulbs alone, but will prefer to put in it summer-blooming flowers in the late spring. Make the bed any shape which may appeal to you, or that may be the most convenient. As it will be permanent, unless the sub-soil be one of pure sand, or of shaly rock, you should excavate to a depth of eight inches below the good top soil, throwing out the sub-soil, and putting in four inches of broken stone, the size of railroad ballast, for drainage. This is very important, as plants will not stand "wet feet," unless they be of the aquatic kinds. There are more poor flower beds from lack of drainage than from all other causes.

Keep in mind the flowers which you prefer as bedders for next summer. If you desire to fill the bed with geraniums, it must be in a location in which it will get plenty of sunshine, but if you desire to grow shade-loving plants, such as pansies, violets, columbines and others, give them partial shade. As far as the bulbs are concerned, it does not matter, but the ones growing in the shade will be later in blooming.

Have you a walk along which you can place a narrow border for bulbs, or cannot you put one close to your house, extending out for a foot? This will be wide enough in which to make a fine display, and it can be used also next summer to grow bedding plants. Excavate these borders the same as for the bed, and keep in mind, if this appears to you to involve a great deal of trouble, that it is done but once in a lifetime, whereas the ordinary garden is dug over every summer.

When the beds and borders are ready, fill them with a soil made of three parts of good garden soil and one part of well-rotted manure. To this add a quart of bone-meal to a bushel of the mixture, and if the soil be sandy, add the same quantity of air-slaked lime. Mix all thoroughly together, and fill in the trenches. In case you have a long walk from the street to the house, try inserting a bed of bulbs in the centre of its length, running the walk around the bed, on both sides. It can also be used for bedding plants in the summer.

On the planting of the bulbs depends the success of the blooms next spring. The

practice of pushing them into the soil is a reprehensible one, as it packs the soil tight beneath them, and the result is that they will freeze out in the early spring, due to the inability of the soft, tender roots to gain an entrance to the tightly packed soil. Plant them by making a hole the right depth with the trowel, or dibble, and insert the bulb, just as far as it grew before, which, in the case of the narcissus, tulip and hyacinth, is two inches beneath the top, and cover lightly. Let the bulbs be packed by the water which you will spray over them as soon as the planting is finished. This will settle them into position, and they will not lift out of the ground in the spring.

The planting of narcissi, tulips and hyacinths, and, in fact, all bulbs, should be done symmetrically. If you cannot make nice, even, geometrical figures, you can at least plant them in circles. An easy pattern is first to plant two rows across a circular bed so as to cut it into quarters. Make these rows three or four bulbs in width, depending upon the diameter of the bed, and fill in each quarter with a different color. In the case of hyacinths, this is easy, as there are many shades and colors, but with the narcissus, care must be had to get the shades of white and yellow different. Four good narcissi for this purpose are: *Emperor*, *Golden Spur*, *Empress*, *Glory of Leiden*. For the dividing bands, make one of *Von Sion* and one of *Alba Plena Odorata*.

This pattern makes a fine one for hyacinth, using for the dividing bands, varieties: *Bouquet Royal*, white, and *Garrick*, deep blue. For the four quarters use varieties: *Noble Par Merite*, *Blocksberg*, *Bouquet Orange*, and *La Franchise*.

This bed can also be put up very nicely in any one of a dozen different combinations of tulips, either of the early or late-flowering sorts. An early-flowering collection that would make a brilliant display would be: for the cross-bands, *Belle Alliance* and *Chrysolora*, and for the quarters, *Kaiser Kroon*, *Cottage Maid*, *La Reine* and *Pottelaker*. These collections can be varied indefinitely by using any of the hundreds of fine varieties to be had of the seedsmen. Buy none but the best bulbs, as all are inexpensive, and satisfactory results cannot be had with unripened devitalized bulbs.

A circular bed six feet in diameter will take 156 bulbs, planted five inches apart each way, and will cost from \$2 to \$2.85, according to the varieties used, and is well worth double the cost.

But we do not desire to wait in the spring until the narcissi, hyacinths, or tulips come into bloom, so we will plant between them, two inches apart, different colors of crocus. These bulbs are about one-third the size of the others already planted, and should be set just beneath the surface, and will bloom before either the narcissi, hyacinths or tulips. Cover them lightly, and plant them in masses of solid colors. The best ones are: *Cloth of Gold*, *King of the Blues*, *Mme. Mina*, *Mammoth Yellow*, *Monte Blanc*, *Netherlands* and *Sir Walter Scott*.

(Continued on page 70.)

A Store in a Book



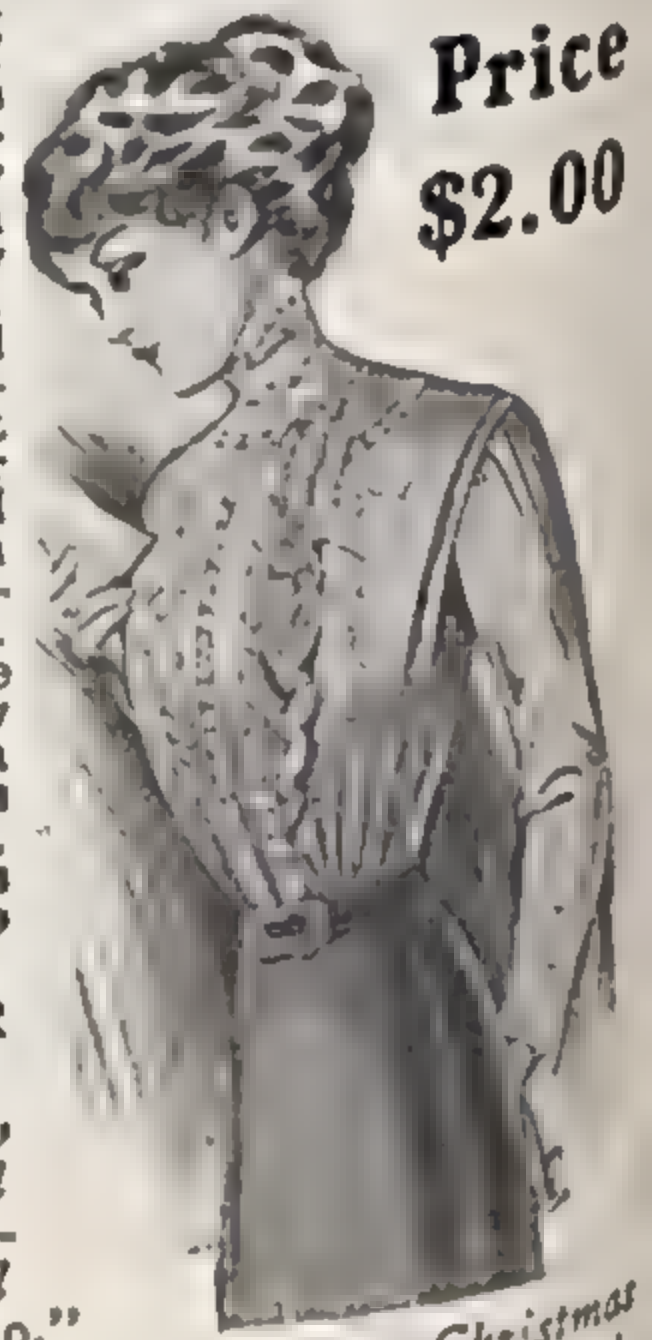
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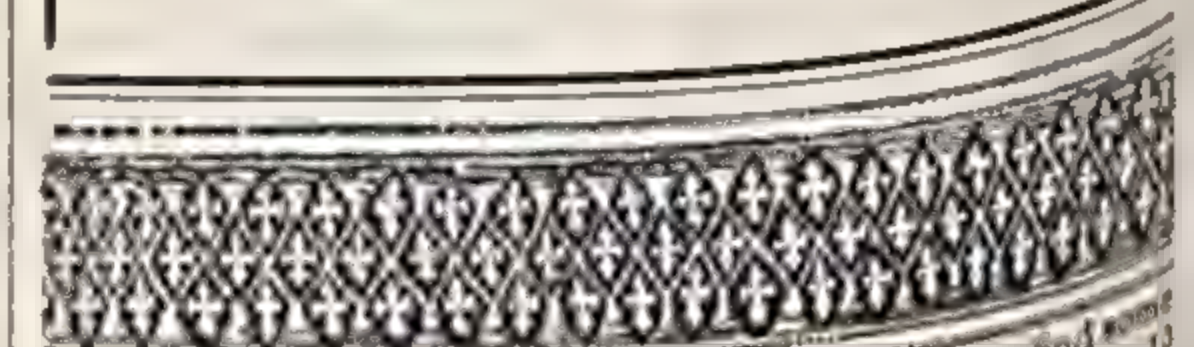
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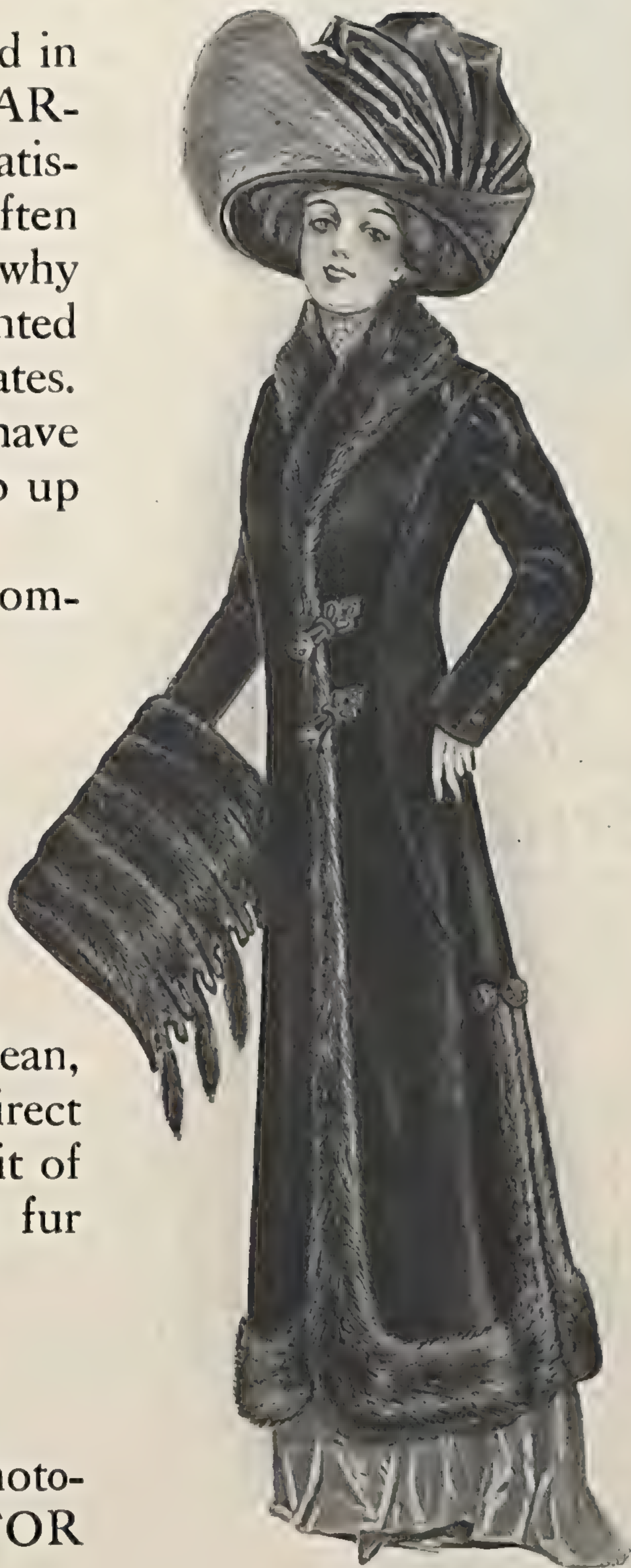
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The BULBS for SPRING SHOULD BE PLANTED NOW

(Continued from page 68.)

However, there is a hiatus between the time the snow disappears and the blooming of the earliest crocuses, which we will fill by planting some snow-drops and chionodoxas. These tiny bulbs should be planted liberally all over the top of the bed, in irregular profusion, taking care not to miss any space. The snow-drops are white and the chionodoxas are a deep rich blue, and they will both be in bloom by the time the snow is off the bed, and long before the last of it has disappeared from the garden. The best varieties of snow-drops are: *Giant Cassabah*, and of chionodoxa, *Tmoulsi*.

You now have in the bed a fine collection of bulbs, and the floral display in the spring will be brilliant; first the snow-drops and chionodoxa will make it a mass of blue and white, followed a week later by the crocuses, of various shades of white, purple, and yellow, and two weeks later, about the time the petals of the latter are falling, the buds of the narcissi, hyacinths, or tulips will be opening. Is this not worth the little amount of work and the expense involved?

In case you make the borders suggested, fill them with but one kind of bulb in each border. Do not mix narcissi, hyacinths and tulips, but plant each kind by itself. The borders should be edged with crocuses, snow-drops and chionodoxas of colors suitable to harmonize with the beds. You can put the edging in this wise: Along the edge of the border, with the trowel make a shallow drill, say two inches deep. In this plant the snow-drops and chionodoxas alternately, two inches apart. This will make a blue and white edging that will bloom before the border-bulbs, and for an edging to set off the latter, plant just inside the edging of snow-drops and chionodoxas, crocuses, three inches apart, of one color, or alternate colors as desired.

There are many persons who have good sized lawns, with walks running through them. It makes a very pretty sight to have them outlined with a ribbon of crocuses of one or more solid colors. If they are properly planted they will get finer from year to year, but if merely stuck into the sod they are sure to freeze out the second or third year. The right way to plant them is to cut out a circular piece of sod the diameter of the bulb, and take it out. Then with a pointed dibble make a hole six inches deep beneath the sod, and insert the bulb. Fill with soil and insert the piece of sod, and your lawn will not be damaged. It is a fine idea to naturalize some crocuses under the trees on the lawn or in the garden, as they add a touch of color at the time when nature is her dreariest, and soon die down and are not seen for another year.

If you have a garden in which there are hardy perennial flower beds, by all means naturalize some hardy bulbs in them. In a shrubbery border, all the bulbs should be represented, planting them among the shrubs, and they will make the border a thing of beauty long before the latter are in full leaf. They can be used as an edging for such borders, using snow-drops, crocus and narcissi, for a succession of bloom. As they die down soon after blooming, they do not mar the appearance of hardy plant, or shrubbery, borders or beds.

The proper time to plant the bulbs is as late in the autumn as you can do it. Get the beds and borders ready and when the ground freezes lightly, on top, for the first time, go at it, and get it done as quickly as possible and you will have made a success of it.

While the bulbs here written of do not require to be protected over winter, yet it pays so to do, as you will get them into bloom earlier, and finer, if their vitality is not taxed in keeping them from the effects of the intense cold. The best mulch, or covering, for bulbs, is leaves, but when these cannot be had, straw is next best. Put it on six inches deep, and lay brush over it if exposed to high wind, to keep it from drying out and blowing away. Take

the covering off as soon as the snow melts off of it, in order to give the snow-drops and chionodoxas a chance to bloom, and while doing so, keep a look out for them, as they may have grown up into the covering.

HAPHAZARD JOTTINGS

AN item in the day's news tells of the departure for Persia of Dr. Emma V. Straitton, pharmacist as well as physician, and Dr. Sarah Clarke, Babists, who expect to spend the rest of their lives in that country. The women are going to do missionary work, but not so much in the religious as in the medical field, it being their great ambition to found a hospital in southern Persia, for which the Babists will pay. Dr. Clarke is a specialist in eye diseases, a type of malady with which it is said the Persian children are greatly afflicted. The medical missionary can always be depended upon to do the individual heathen good, in one particular at least, and that is by persuading him or her of the advantages of bodily cleanliness and sanitary living.

AN OLD-TIME SHOCKING SUGGESTION

The death of Dr. Emily Blackwell has recently brought to mind the amazing prejudice against women physicians that prevailed as late as the middle of the last century. After several years of study, accomplished in spite of the hostility of medical boards and medical associations, which resented a woman going in for medicine, Dr. Emily and her sister Elizabeth, also a physician, decided to open a hospital. They took this step because in their opinion the meagre opportunities for women made hospital experience of more immediate value than college study. When, however they proposed a hospital there was a great outcry as it was considered an altogether shocking and highly unfeminine proposal. It was objected that no one would let a house for such a purpose; that the project was so suspicious that it called for legislative interference; that improper persons would apply for treatment; that no one would give money for such a project, and other equally preposterous comments, all of which were made so late as the early sixties in the city of New York—not in some benighted land of the heathen. The ladies Blackwell, undaunted by the storm of disapprobation that the mention of their plan provoked, finally established the hospital for women only, the institution being chartered by the New York legislature in 1865. The hospital has had a remarkably successful career, and it has proved even more useful than its devoted founders expected.

PICTURESQUE DECORATION FOR CHARITY

In Brussels the fight against tuberculosis is aided by a rose day, upon which occasion the *rose de la Reine* is the decoration par excellence which everyone is expected to wear. Sunday, the Queen's day, is the time fixed for the wearing of the little rose, sold for the benefit of the *Oeuvre contre la Tuberculose*, and few are without it in buttonhole, on bodice or hat. Some women carry whole cluster bouquets of the rose. One of the three depots in Brussels sold more than 150,000 roses this year, and would have sold more had it been possible to renew its stock. Such a scheme for money-raising is to be highly commended, as it provides healthful and profitable occupation for the rose growers, as well as gives a charmingly festive air to the city when all the inhabitants thus bedeck themselves "for charity's sweet sake." It is in every way preferable to the disagreeable "hold-up" known as the tag-day method of raising funds.



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If you are suffering from any chronic ailment, if your figure does not please you, or if you will tell me the particular difficulty you wish to correct, I feel sure I can help you. If I cannot, I will tell you so. Your correspondence will be held in strict confidence. Many a woman has surprised her husband and friends by improvement she has made by just 15 minutes a day in her own room.

I want to help every woman to realize that her health lies to a degree in her own hands, and that she can reach her ideal in figure and carriage.

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WHAT THEY READ

SOCIAL AND MENTAL TRAITS OF THE NEGRO: RESEARCH INTO THE CONDITIONS OF THE NEGRO RACE IN SOUTHERN TOWNS; A STUDY IN RACE TRAITS, TENDENCIES AND PROSPECTS. By HOWARD W. ODUM, Ph.D., COLUMBIA UNIVERSITY. LONGMANS, GREEN & Co., AGENTS; \$2.

THIS book is Volume XXXVII, No. 3, in Studies in History, Economics, and Public Law, edited by the Faculty of Political Science of Columbia University. Dr. Odum's studies were made by himself and by the aid of many persons throughout the south. As the title indicates, the negroes chiefly studied, were neither those of the large cities nor those of purely agricultural regions, but mainly those of villages varying from 1,500 to 6,000 in population.

Those who believe or hope that the negro will prove to be a black man with a white skin will derive little comfort from this book, for Dr. Odum constantly assumes that the difference between white and black is not only one of degree, but also one of kind, and he specifically expresses the opinion that any policy of uplift based upon the opposite theory cannot have happy results. His facts seem to uphold this belief. On the whole, indeed, the book cannot be called a hopeful one, though the author insists that the negro problem is not hopeless. As to the moral and social condition of the negro, he finds it appallingly bad. Criminal statistics, which the author admits are far from exact, bear heavily against the negro, and while it is true that for some offenses it is easy to convict colored people, it is asserted on the other hand that many of their minor crimes are passed over without official attention. The sexual morality of the colored people is extremely low, and not improving.

In what the author calls "a compact summary of the negro's chief characteristics" we are told that he easily responds to stimuli, and is easily controlled by present impulse, with the result of an almost complete lack of restraint, and a yielding to both impulse and inertia. This free response to stimuli and impulse always tends to pleasure, which often consists in mere breaking down of restraint or mere inertia. The negro is therefore normally inactive, and he tends to carry response to extremes. He has little capacity for sustained control, in either morality or thought, and is weak therefore in self-control and social control, and lacking in self-direction. He therefore does not lend himself to the development of deep and permanent qualities through the working out of essential processes. Finally, all this makes him superficial and irresponsible. Dr. Odum recognizes that the mixture of the races is unthinkable, and does not believe that the negro is specially eager for social equality, though the element of race-respect needs development. He believes, like Booker Washington, that the negro must be roused to the need of steady industry, to the desire for a better home life, of which thousands now have none. Indeed, apropos of the latter assertion, Dr. Odum professes to find that the negro's family affection is not strongly developed, and that the respect of youth for age is lessening. He finds, too, that while the negro's resentments are not lasting, his gratitude is equally brief.

Toward the close of the book Dr. Odum urges the wisdom and necessity of patience, broadmindedness, tolerance, in dealing with the negro problem. He finds an essential difference of temperament between the black and the white that makes impossible the solution of the negro problem by means that would be used in dealing with a poor, ignorant, and vicious portion of the white race. "The lowest whites have the defects of the whites, not those of the negroes; the highest negroes have the good qualities of the negroes, not those of the whites. In general it would seem that the negro possesses the accepted characteristics of the savage mind." The author notes that these characteristics mark savages who are not negroes. "Pessimism," says Dr. Odum in his closing sentence, "can only be interpreted to mean an admission of unwillingness to face a problem at once difficult, immediate, significant, and hopeful."

Dr. Odum has made a valuable book which will undoubtedly be controverted by many educated negroes and by a small portion of the white race. We wish the style of the book equalled its intrinsic interest. As a matter of fact, however, it is not only without the slightest charm of style, but in many places is conspicuously weak, in some obscure and in others so slovenly as to astonish the reader who has seen upon the title page the imprint of a great university.

THE CITY OF SIX. By CHAUNCEY L. CANFIELD, AUTHOR OF "THE DIARY OF A FORTY-NINER," ETC. WITH ILLUSTRATIONS BY JOHN W. NORTON. CHICAGO: A. C. McCLURG & Co., \$1.50.

Mr. Canfield, his publishers announce in a prefatory note to this volume, died in November last, at San Francisco, just before the proofs were ready for his examination. His story deals with the early American days of the State in which he died, and where he had lived from early manhood, and the work is an interesting instance of singular realism in fiction attained by a singularly artless writer. Indeed were the style of composition and the construction of plot a little more in consonance with the conventions of literature one would suspect the realism of the work a triumph of cleverly concealed art. Structurally the story is weak and almost formless, and in style it is part of the time slovenly and never masterly, but from beginning to end the reader has the sense of having before him a narrative of actual experience. Even the most startling incidents leave this impression of realism upon the mind. The characters are as real as their adventures, and it is hard to believe that the author has not put into his book actual living men and women whom he knew familiarly from daily association. As a document of the early gold mining days in California "The City of Six" ought to have something like historic value, and in spite of its crudities of style and structure it has unusual interest as fiction. Mr. Norton's illustrations share the happy realism of the text.

FAMOUS BLUE-STOCKINGS. By ETHEL ROLT WHEELER. WITH SIXTEEN ILLUSTRATIONS. NEW YORK: JOHN LANE COMPANY, \$4 NET.

This is no mere piece of bookmaking, but a serious and altogether delightful study of an important intellectual movement and of the society in which it thrived. The brilliant Mrs. Montagu, the lovely Mrs. Delany, whom Fanny Burney has made us all acquainted with; that sleek little mouse of virtue, Fanny herself; the amazing Mrs. Thrale, Mrs. Vesey, Mrs. Chapone, the adviser of youth; Elizabeth Carter, and the respectable Hannah More are the ladies discussed at length, and many of their contemporaries and associates come in as subordinate characters. Of course Dr. Johnson figures here, for who could write of the eighteenth century in London without bringing in the good Doctor? Between the chapters given to the eight ladies specially discussed are admirable little essays on subjects relating to them and the society of which they formed a part. The book opens with a "proem" on "The Age of the Blue-stocking," and has another essay on the origin of the term. Others of these illustrative essays are on "The Precursors and Contemporaries of the Blue-stockings," on "Cards and Conversation," on "Blue-stockings Coteries" and on "The Blue-stockings and Feminine Occupations." The literary society of Paris, the author owns in one of these essays, was far more brilliant than that of London.

It is interesting to find how modern in her point of view such a conservative as Mrs. Delany could be. Miss Wheeler properly defends Mrs. Thrale against the outrageous injustice and unkindness of her friends at the time of her marriage with Piozzi. Certainly the Italian music master, with his culture, his artistic gifts, and his substantial income, was a fitter mate for an intellectual and high-spirited woman than the huge brewer Thrale, even though he was a solid citizen, a member of Parliament, and the friend of Johnson. Fanny

(Continued on page 74.)



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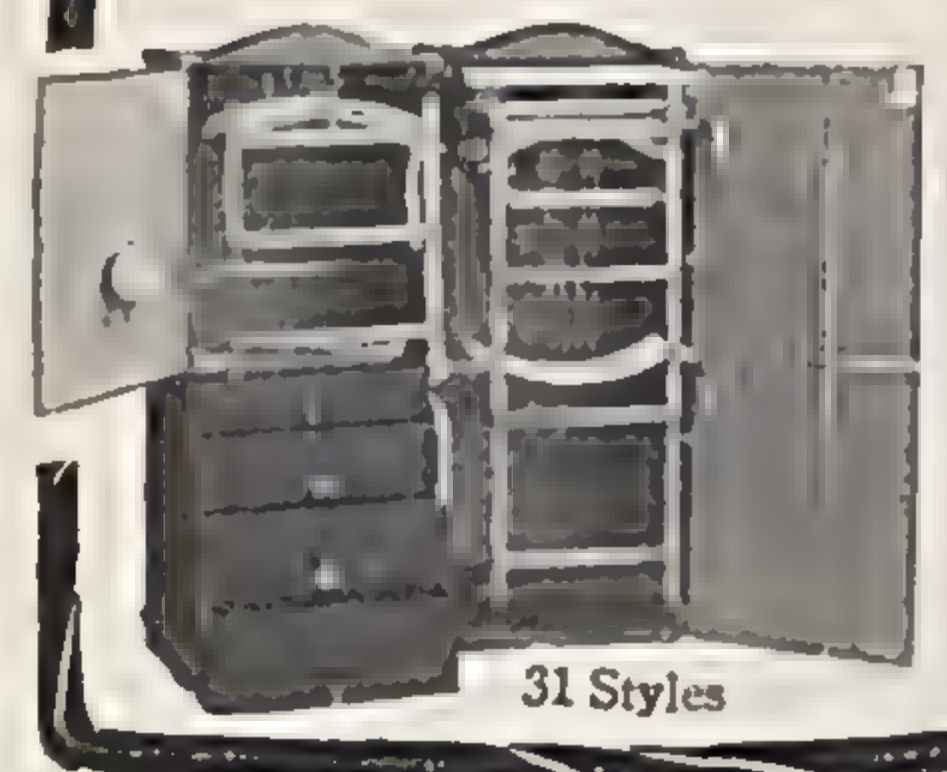


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WHAT THEY READ

(Continued from page 72.)

Burney appears pleasantly in this volume, but the author cannot resist the temptation to join in the outcry against Fanny's life of her father. Hannah More, who lives dimly in the minds of some as the author of plays at once moral and dull, takes on a gayer color in this book, and it is enlightening to find her quoted as saying: "I have got the headache to-day, by raking out so late with that gay libertine Johnson," which reminds one of the night when the Doctor was called from his bed in the small hours to join the revels of some ribald youth, an invitation to which he responded with alacrity. An excellent book this, essentially literary and human, and illustrated with admirable portraits.

A SPLENDID HAZARD. BY HAROLD MACGRATH, AUTHOR OF "THE GOOSE GIRL," "THE LURE OF THE MASK," ETC. WITH ILLUSTRATIONS BY HOWARD CHANDLER CHRISTY. BOBBS-MERRILL CO. \$1.50.

The opening chapters of Mr. MacGrath's latest novel give abundant promise of mysterious and exciting developments along original lines. In a measure, the promise is redeemed, but this clever author shows much less than his usual skill in handling the plot and sustaining the interest. The scenes are laid successively, in Paris, in a fine, old Long Island country house, aboard a yacht and, finally, in the island of Corsica. The hero, Fitzgerald, a newspaper man, while paying a casual visit to the tomb of Napoleon in Paris, runs across a highly cultured, but rather shabby-looking, foreigner who shares his own intense admiration for the great Corsican adventurer. Subsequently, oddly enough, Fitzgerald and the mysterious Breitmann meet again at the country estate of old Admiral Killigrew on Long Island. The host's pretty daughter, an opera singer, and a French detective, posing as a savant, round out the house party and contribute in varying degrees to the thickening of the plot. Ere long the entire curiously assorted company grow wildly excited over the discovery in a chimney of the ancient mansion of what purports to be the key to the hiding place of a vast store of treasure originally destined for the rescue of the exiled Napoleon. By this time the reader begins to suspect that Breitmann is actually a direct descendant of the first Napoleon. In due course the Admiral (with a secret taste for buccaneering adventures) invites the whole party to take a voyage on his yacht to Corsica in quest of the century buried treasure, and we may add that the record of what happens thereafter is far from dull, if somewhat disappointing in its climax.

"A Splendid Hazard," while moderately diverting, is inferior in every way to Mr. MacGrath's previous work, "The Goose Girl"—that most captivating romance.

THE VARMINT. BY OWEN JOHNSON, AUTHOR OF "ARROWS OF THE ALMIGHTY," "MAX FARGUS," "THE ETERNAL BOY," ETC. NEW YORK: THE BAKER-TAYLOR COMPANY; \$1.50.

Mr. Johnson's new Lawrenceville book, which appeared as a serial in a popular weekly, carries a single young hero through his preparatory course from start to finish. John Humperdink Stover came to school the freshest of the fresh, the sauciest of the saucy, after expulsion from Miss Wandell's select institution for boys and girls. He was so offensive in his freshness and self-assurance that he earned the name of "The Varmint," and was actually boycotted by his house companions. Stover's development into the hero of the school, and a wholesome, manly fellow is told in a succession of chapters in which figure some of Mr. Johnson's former characters. There is much truth to schoolboy life in these sketches, and the element of calf love near the close of the book is a new and interesting note, missing, we believe, from the earlier books.

It would be unjust to hint that "The Varmint" betrays any sign that Mr. Johnson has written himself out, for it has abundant freshness and vigor; neverthe-

less, it falls far short of that classic, "The Eternal Boy," and we cannot help wishing that the author would awhile resist the golden solicitations of the publishers, and meditate a story or a succession of stories that shall show him at his delightful best. He has unusual possibilities, and while we cannot urge upon him the wisdom of writing for posterity, since posterity is notoriously ungrateful, besides being exempt from royalties, but if he would forego a few extra luxuries, such as come to current popularity of the kind he has so abundantly earned, he might produce something to earn the gratitude of mankind. We wonder, by the way, whether these entertaining books are winning new patrons for the school they celebrate!

THE MASTER-GIRL: A ROMANCE. BY ASHTON HILLIERS, AUTHOR OF "AS IT HAPPENED," ETC. G. P. PUTNAM'S SONS, \$1.50.

This remarkable *tour de force* of a brilliant romancer is a direct challenge to Jack London, for as a feat of imagination it surpasses his audacious story of our tree-dwelling ape ancestors. The story is in effect the stone-age dream of an English scientist, which takes the form of a romance at once of love and invention. She who gives title to the book is a six-foot maiden of sixteen, who falls in love with her seven-foot enemy, a youth of about her own age, who has broken his leg on a wife-hunting expedition. The girl, one of the geniuses of her race, with possibilities of thought and emotion far beyond her kin, is touched with compassion for the youth, and she deserts her own people to give herself to him in primitive wedlock. Once she has taken this step, the story is concerned with her nursing him back to strength, her heroic struggles with enemies, beast and human; her accidental invention of the bow and arrow, and eventually her conquest of a place in her husband's tribe as a woman fit to stand side by side with the braves.

Mr. Hilliers has told his story with the utmost skill, has not too greatly idealized his primitive people, has introduced exactly the proper amount of philosophy and anthropology, and has made a most fascinating and instructive romance. Only one thing can make the judicious regret his signal success in this unusually brilliant attempt, and that is the probability, indeed, the certainty, that he will find a host of inept imitators. God forbid that every amateur in search of an uncritical public's easy dollars should flood us with romances of the cave dwellers, the mound builders, the lakists of prehistoric Switzerland. Should any such avalanche of ineptitude descend with its smother upon the literature of the immediate future, Mr. Hilliers will incur the sort of punishment that a just Ruler of the universe has in store for the clever man that set dull folk to writing Zendaesque romances of hypothetical kingdoms and their princely puppets.

THE STORY OF THE AMERICAN MERCHANT MARINE. BY JOHN R. SPEARS, AUTHOR OF "STORY OF THE NEW ENGLAND WHALERS," ETC. ILLUSTRATED. NEW YORK: THE MACMILLAN COMPANY; \$1.50 NET.

This rather brief, but sufficiently detailed and carefully prepared and written history of our merchant marine is well timed, since the perennial proposal for bounties in aid of American shipping in the foreign trade has just attained scandalous prominence in Congress. Our earliest effort at shipbuilding dates back, it seems, to 1607, when at a temporary settlement on the coast of Maine, a thirty-ton pinnace, the Virginia, was built and launched. Two centuries later our own energies and the special advantages presented by the early years of the Napoleonic wars made us pretty nearly the masters of the ocean carrying trade, and that in spite of the vexing orders of which our ships were the victims at the hands of Great Britain and Napoleon. Even had there been no Napoleonic wars, we should have run England a hard race for the carrying trade of

(Continued on page 76.)

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WHAT THEY READ

(Continued from page 74.)

the world, for we were the best builders of sailing ships in the whole history of commerce, and we had a race of hardy native sailors, and audacious native commanders, many of them come up from forecandle, such as no nation on the earth could match.

Mr. Spears traces our gradual loss of the ocean carrying trade after the introduction of steam navigation, and while recognizing several contributory causes to that loss, he emphatically insists that we have been unable to recover a proper share in the deep-sea carrying trade because we have shown ourselves less efficient there than other nations. We cannot compete, or at any rate we do not compete, with the steam-driven craft of other nations because we do not build equally good ships for the money and do not sail them as cheaply. Mr. Spears notes also that when we were masters of the carrying trade our sailors were the best paid in all the world, so that the question is not solely one of wages.

Naturally, reading our history thus, Mr. Spears is no advocate of subsidies as a means of reviving our merchant marine. He points out that the foreign carrying trade of Great Britain does not pay high dividends upon the capital invested, and he cautions the advocates of subsidies that the foreign ship-owners now in control of the carrying trade are not likely to sit still and permit a mere matter of subsidies to stand between them and success in holding what they already possess. We must make ourselves efficient as builders and sailors of great ocean-going steam vessels before we can hope to enter a trade already so crowded that profits are low. He might have pointed out also that American capital has preferred the land to the sea, because natural opportunities ashore presented a more attractive subject of investment.

OPEN-AIR SCHOOLS. BY LEONARD P. AYRES, PH.D., ASSOCIATE DIRECTOR DEPARTMENT OF CHILD HYGIENE, RUSSELL SAGE FOUNDATION, FORMER GENERAL SUPERINTENDENT OF SCHOOLS FOR PORTO RICO, CO-AUTHOR OF MEDICAL INSPECTION OF SCHOOLS AND OF LAGGARDS IN OUR SCHOOLS. ILLUSTRATED. NEW YORK: DOUBLEDAY, PAGE & COMPANY; \$1.20.

Few of us know how to distinguish a fad from a gospel, and it would be interesting to know how Americans of the year 1960, say, will think of our current passion for eating, sleeping, and studying in the open air. Will this gospel of health which we now so passionately preach be as discredited then as is now the fad of thirty years ago or so for violet window panes, or the earlier fad for growing silk-worms?

Dr. Ayres is convinced that outdoor schools are extremely efficacious for health, and his statistics are impressive. A teacher in a Boston open-air school told the present reviewer that if she were required to teach indoors, she would resign her place in the public school system, and certainly the appearance of her pupils justified her faith. Those who have not looked into the subject will be surprised to learn from this book how far the experiment of outdoor schools has gone. They are used not only in many American cities, but in Germany, England, and Porto Rico, and all this expansion has come in six years. Dr. Ayres refuses to prophecy as to the future of the system, but he says, "It seems not improbable that the open-air school will be recognized . . . as marking one long step toward that school of the future in which the child will not have to be either feeble-minded, or delinquent, or tuberculous or truant to enjoy the best and fullest sort of educational opportunity." The illustrations of this volume are of singular interest, and the text tells all we need to know of the subject discussed.

PRACTICAL INSTRUCTIONS IN FILET BRODE OR DARNING ON NET. BY CARITA. FULLY ILLUSTRATED WITH PATTERNS AND WORKING DRAWINGS. PHILADELPHIA: J. B. LIPPINCOTT COMPANY.

This volume of practical instructions is one of the most complete little lesson books

in this branch of gentlewoman's needlework that has ever been published. Besides the remarkably clever text explanations of how to take the stitches, the illustrations are so plain that even the unskilful worker will see at a glance which way to point the needle; and the photographic reproductions of various pieces, both of old and modern make, are charming. The text not only covers the ground thoroughly in all that must be known for the actual task of making and darning net, but it gives most interesting data and anecdotes that acquaint the reader with the historical aspect of lace (often erroneously called filet), the design shows being as authentic as the facts quoted. The complete history of flax growing and the adaptation of the plant for the weaving of garments are given, the various implements being pictured. In short, the volume is to be commended as thoroughly practical and comprehensive as well as entertaining.

THE NEWEST BOOKS

PROFESSOR WILLIAM P. TRENT'S volume, "Longfellow and Other Essays" (T. Y. Crowell & Co., New York; \$1.50 net), is made up of prefaces to several volumes, and occasional addresses. There is an unmistakable touch of the apologetic, not in the best sense of that word, about the essay on Longfellow, which is mainly biographical, and republished from the address made when a bust of the poet was presented to a western university. In the essays on The Heart of Midlothian, on the Johnson Bi-Centenary, on the Milton Ter-Centenary, and on The Century of Poe, the critic shows a wholesome faith in the lasting power of our elder English literature, and in the essential art in the best of Poe, while as to Dr. Johnson, he insists less upon the greatness of the writer, which nobody now pretends to take very seriously, than upon the largeness of the man in some dimensions. The little essay on Thackeray's Verse, written as a preface to an edition of the poems, is somewhat tainted with the necessities of the original task. The essay on Spencer originally served a like purpose, but it is not open to the same criticism. The discussion of Daudet and his work, made up of four parts all taken from prefatory articles on Daudet's various books is both sound and interesting. Perhaps Professor Trent has put himself most thoroughly into the address on The Relations of History and Literature, and A Talk to Would-Be Teachers, especially to the latter.

Daniel W. Church, author of a two-volume work with the ambitious title, "The Enigma of Life," publishes through The Berlin Carey Company, of Chicago, a curious little book which he calls "An Interview." He opens with a biographical sketch of Abraham Lincoln, and follows this up with an "interview" between himself and an imaginary reporter. The interview given the author a chance to elaborate an idealistic and somewhat nebulous theory of social progress which is supposed to have begun with the thought of Lincoln, and is curiously related to certain passages in the New Testament upon which the author places a special interpretation.

Percy Mackaye, after a somewhat marked success of ten years past as poet and a creditable career as dramatist, has plucked up courage to publish "A Garland to Sylvia" (The Macmillan Company, \$1.25 net), a work of his undergraduate days. Mr. Mackaye's modest preface will interest many of his readers more than the little play itself, which he calls "A Dramatic Reverie with a Prologue," for the work is certainly marred by its extremely fantastic character, and by its palpable amateurism. One sees in this little play the germ of Mr. Mackaye's audacious and interesting attempt which he calls "Feathertop." The songs scattered through "A Garland to Sylvia" have much lyric charm, but their music will seem to the ears of those familiar with the songs of Shakespeare and his contemporary dramatists too often a

(Continued on page 78.)

WHY NOT



WHY NOT?

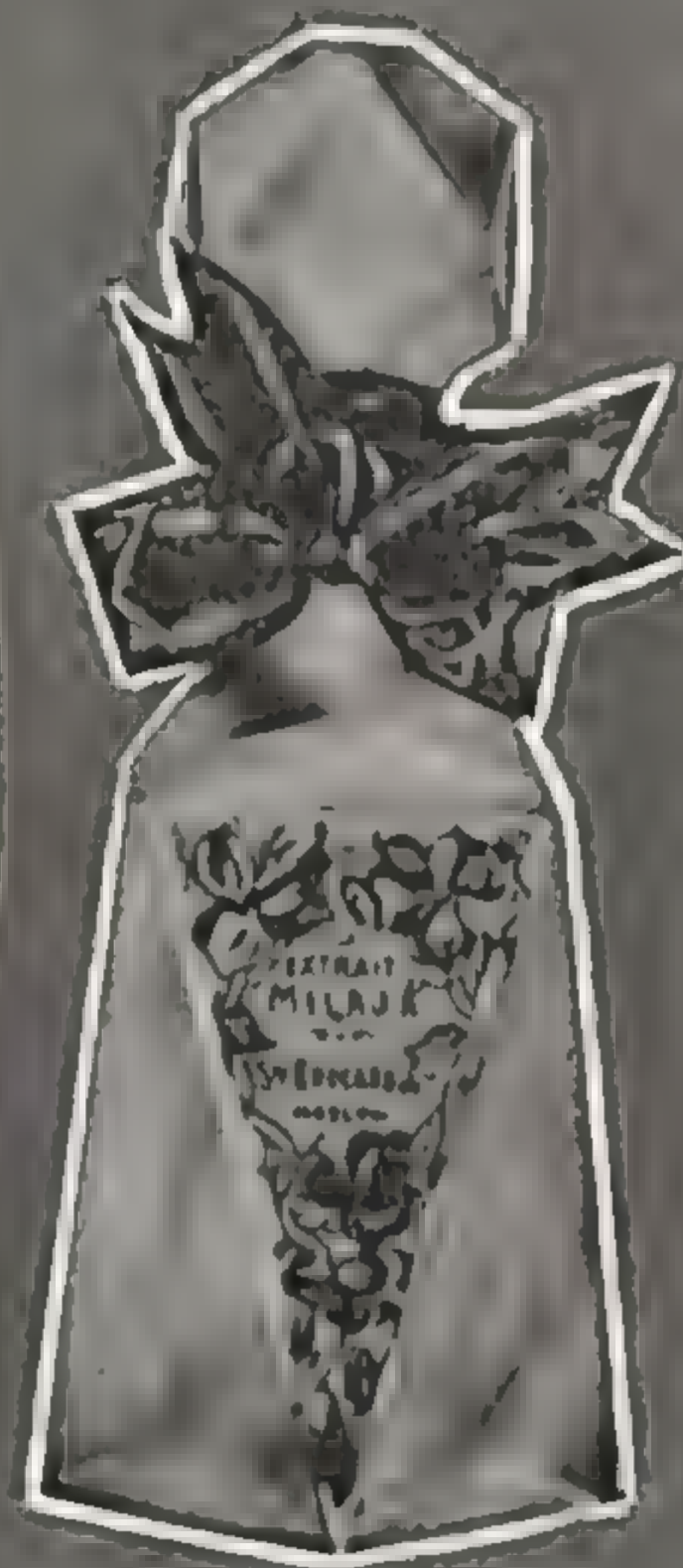
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WHAT THEY READ

(Continued from page 76.)

mere echo of the great elder day. There are some things also in this youthful performance that suggests the author's acquaintance with that amazingly fresh pastoral drama, Green's "Friar Bacon and Friar Bungay." Indeed, the charm of Mr. Mackaye's youthful performance lies in this very quality of freshness and ardor. It is the same thing that one encounters in Dekker's quaint and delicious "Shoemaker's Holiday," the finest extant picture of Elizabethan apprentice life, and in such winged lyrics as Heywood's "Pack Clouds Away." It is interesting to find so modern a man as Mr. Mackaye so great a debtor in youth to the spirit of the sixteenth century, and perhaps it is the best evidence of Mr. Mackaye's originality that he has not been subject to the Elizabethan obsession, something that even so remarkable a poet as Lanier could never quite shake off.

H. N. MacCracken, F. E. Pierce, and W. H. Drummond, each a Ph.D., attached to the Department of English Literature in the Sheffield Scientific School, at Yale, have collaborated in writing "An Introduction to Shakespeare" (The Macmillan Company, New York; 90 cents net), designed as a textbook for use in schools and colleges, but so admirably done that it will be found a valuable work to anyone not already pretty well acquainted with the subject. This little book satisfactorily outlines the life of Shakespeare, rapidly reviews the development of the English drama up to his time, tells of the Elizabethan theatre and of Elizabethan London, discusses with much intelligence the non-dramatic works, gives the latest theories as to the sequence of the plays, tells of Shakespeare's development as a dramatist, points out the chief sources of his plots and plays, tells how he first got into print and something about early editions, and rapidly outlines the various plays, giving to each a few words of sound criticism. Finally in a chapter on mistakes and delusions about Shakespeare, the authors discuss the notion that he was the author of many lost plays and of some extant plays not bearing his name, and they dismiss the Baconian absurdity with a few well directed critical remarks. The book is a model of intelligent selection and condensation, but we think the plays have not been sufficiently discussed, and that the authors have failed to emphasize the impressive power of that great and terrible work, Measure for Measure.

Addison Brainard publishes through the Cochrane Publishing Company, of New York, a volume of rather less than 125 pages, entitled "A Study of God, Man, and Destiny," with a good deal more as subtitle. Calvinistic predestination, in which Mr. Brainard was brought up, he now rejects, but we gather that he remains a trinitarian, or at least accepts the special and peculiar divinity of Jesus. He rejects the notion that an all-wise, supreme and absolutely good God creates evil. From the discussion of God's nature, heaven, hell, man's constitution, and the place of Jesus in the divine scheme, the author arrives at current economic and social problems, and reaches the conclusion that unjust employers, and disorderly employees alike will suffer in a future state of rewards and punishments. He also insists that we shall carry into the spiritual world the physical passions of our present existence, and shall persist in our fleshly sins when we wake in the world of spirits.

RECENT FICTION

It is a satisfaction to know that the good-looking youth whom the young heroine in "Dorothy Brooke's Vacation" (Thomas Y. Crowell & Co., \$1.50), Frances Campbell Sparhawk's new story for girls, invited to share the hammock, was only her brother. This story is of a kind that several New England writers for girls have made popular. It cannot take high rank as literature, but it is free from objectionable sentiment, not unnatural in dialogue, and sufficiently restrained in plot and incident. The mo-

tor-car and the balloon figure in the tale. Frank T. Merrill furnishes several full-page illustrations.

George C. Shedd, the author of "The Princess of Forge" (The Macaulay Co., \$1.50), is said to be a successful western miner and business man. The hero in his story is a young engineer, graduated from an eastern university, who, after gaining some useful experience in Alaska, Mexico and South America, is appointed manager of the gold mines at Forge just at the time when trouble is brewing there. Jack Maitland soon has his hands full protecting his own life, as well as the business interests of the mine owners. However, the young man being athletic, fearless and a good shot, eventually comes out on top. The Princess of Forge is Ethys Fenton, the chief owner's niece, who helps the hero to find life worth living amid a succession of perils and dangers. The story is wholesome and exciting from start to finish.

Grace Miller White's "Tess of the Storm Country" (W. J. Watt & Co., \$1.50), while crude enough, has rather more merit than the first efforts of young writers. The scene is laid on the shore of Lake Cayuga, where a settlement of somewhat lawless squatter fishermen has become a menace to the peace and comfort of the wealthy summer colony. Tess, the heroine, who belongs to the former class, is a curious compound of primitive virtues and faults. She is obliged to undergo the ordeal of some painful trials which, however, serve to develop her character to a remarkable degree. The story is fairly well told, but its artistic effect is marred by many exaggerations.

LITERARY CHAT

It is announced that the London Times has sold the copyright of the Encyclopaedia Britannica to the University of Cambridge, and that the University will publish shortly the eleventh edition of the work. The whole twenty-eight volumes will be issued at the same time. The announcement is a guarantee of excellence in the forthcoming edition of the Encyclopaedia. A special edition on India paper will average per volume less than a third in weight than the volumes in the ordinary edition.

New Harper publications include "Cummer's Son," by Sir Gilbert Parker; "Other Main-Traveled Roads," by Hamlin Garland; "Harpers Book of Little Plays," a collection for school and home acting; "Hygiene for Mother and Child," by Dr. Francis H. MacCarthy, and "Captain of the Eleven," a school and football story, by Alden Arthur Knipe.

Important new Scribner books are Mr. Roosevelt's "African Game Trails"; the late George Meredith's posthumous novel, "Celt and Saxon"; "The French Revolution: A Political History," by A. Auland, Professor of Letters in the University of Paris, and "Rest Harrow, in which novel Maurice Hewlett reaches the climax in his treatment of Senhouse and the lovely Sanchia.

Cassell & Company announce "Breeding and the Mendelian Discovery," by Professor A. D. Derbishire, a popular treatment of the question of heredity, and two books illustrated by Arthur Rackham, "The Greek Heroes," translated by Nieburh, and "The Stories of King Arthur," by A. L. Haydon.

Recent Century books are Mr. Gilder's "Grover Cleveland"; "The Holy Land," by Robert Hitchens; Helen Keller's poem, "The Stone Wall"; "Abraham Lincoln and Other Essays," by Joseph H. Choate; "The Boys' Book of Aeroplanes," by F. A. Collins; "Hunting with the Eskimos," by Henry Whitney; "The Story of Spanish Painting," by Charles H. Caffin, and a new library edition of Professor Sloane's "Life of Napoleon Bonaparte."



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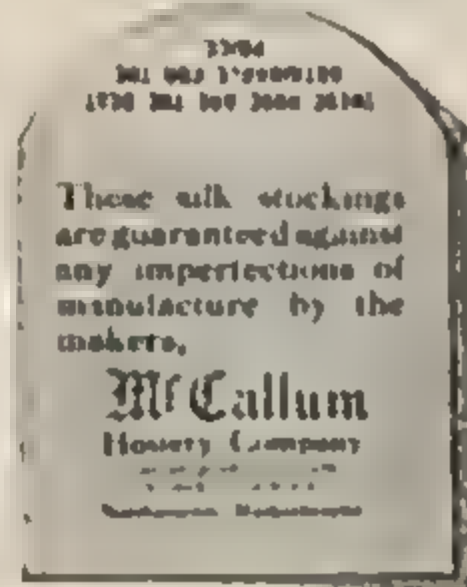
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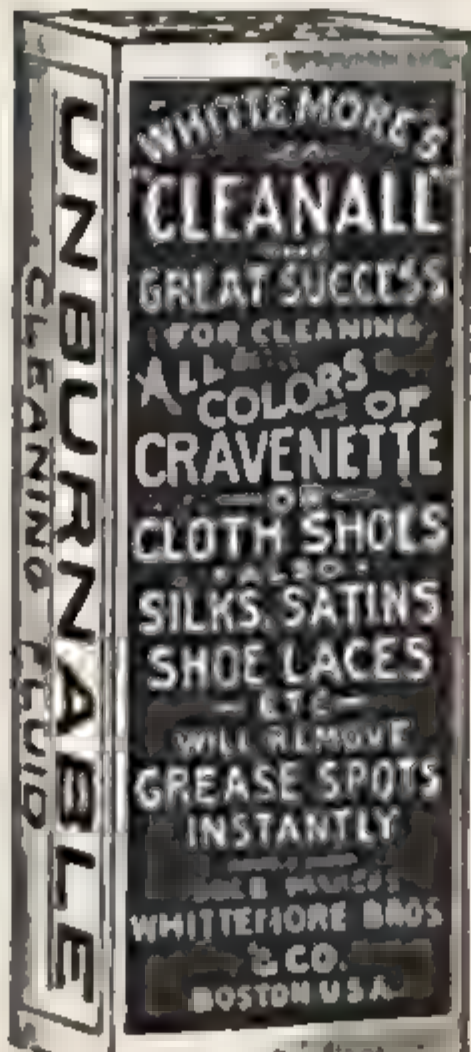
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CONCERNING ANIMALS

THE Horse Aid Society has now been duly incorporated under the laws of the State of New York, for the two-fold purpose of establishing and maintaining cheap model stables for the horses of poor peddlars, "little" expressmen and other horse owners of small means; also Rest Farms; and putting a stop to the traffic in worn out horses, through which the horses are tortured and poor men cruelly swindled. It will be observed that all of the work contemplated by the incorporators of this new society is aimed at helping the poor man who is trying to earn an honest living, as well as saving the horse an incalculable amount of misery. The hope is that one result of this aid to the poor man will be that the work of the society will turn out to be a most potent method of humane education. The temporary officers of the Horse Aid Society are: President, Mrs. Jacob Ehrlich, 540 West 148th Street; Secretary, Mrs. Josephine Redding, of Concerning Animals Department, Vogue; Treasurer, Mr. T. K. Bush; Mrs. C. C. Harrison, President of the Ridgewood, New Jersey, S. P. C. A. The temporary offices are at 540 West 148th Street. The Society was represented by its President at the first American International Humane Conference, held at Washington in October of this year.

THE PEKINESE DOG

It is said that a show of Pekinese dogs is likely to be held this winter, as for the first time there are a sufficiently large number of this breed in this country to make a bench showing of some importance. At the Ladies' Kennel Association Show in Mineola, in June, out of 157 toy dog entries, thirty were Pekinese. At that show, by the way, the prizes for the best toy, American breed, bred by exhibitors; the best American-bred puppy of any breed, bred by exhibitors; and the best team of any American breed, bred by exhibitors, were all won by Mrs. M. E. Harby's Pekinese, a member of the Pekinese Club of America, the secretary of which is Mr. M. E. Harby, 31 Nassau Street, Manhattan, who invites correspondence.

TOY DOGS, WHICH ARE THEY?

The Dog Journal is authority for the statement that the Kennel Club of England has limited toy dogs strictly to the following breeds: Pomeranians, Japanese, Pekinese, pugs, Italian greyhounds, Griffon Bruxellois, poodles under sixteen inches, bull terriers under eight pounds, black and tan terriers under seven pounds. This ruling excludes French bulldogs, sky terriers, dachshunde, all of which were formerly listed at the toy dog shows.

HOW TO STOP THE MANGE

The head of the Department of Health of the City of Chicago, as a result of an investigation of distemper, makes the following suggestions as to how animals entered at shows can escape this dread disease, and too wide publicity, now that the season of shows is at hand, cannot be given to Dr. Heide's excellent advice. Every authorized dog or cat should be under the immediate supervision of a qualified veterinarian, licensed in the State where such show is held. The building in which the show is to be held should be thoroughly disinfected under the direction of the veterinarian, before any dog arrives. For disinfecting purposes 8 oz. of formalin per 1,000 cu. feet of air are to be used. No once-used bedding should be allowed; clean fresh hay or straw, or newly cut shavings or sawdust being imperatively necessary. Each entry should be very carefully looked over by the supervising veterinarian or by a qualified assistant, before the animal enters the exhibition hall. If it is found to be sound, it should be tagged. After this the dog (or cat) should be thoroughly sprayed with a saturated solution of boric acid, which is cheap, non-irritating and not injurious to coat or eyes. The veterinarian should make daily rounds of all animals, and if any infectious disease has developed the animal should be removed, its stall carefully and promptly disinfected and its bedding destroyed. No dog (or cat) attending a show in which an infectious disease develops during the progress of such show, should be eligible to any other show for a period of not less than fourteen days. Dr. Heide is of the opinion that

if the plan suggested by him thus in detail were followed with fidelity, there is no question but that in time distemper, which had its origin with us in America, would be entirely eradicated.

A SUCCESSFUL CONFERENCE

The International Humane Conference recently held at Washington was an unqualified success, three of the six days having been devoted to the consideration of animals. There was a very crowded programme, nearly forty speakers devoting themselves to animal interests, these representing England, Paris, Germany, Japan, Cuba, South Africa, Hungary, Mexico, Canada, Norway, Denmark, Holland, Sweden, Portugal and the Argentine Republic, about twenty-seven countries in all being represented by delegates. Dr. Francis H. Rowley, the recently elected president of the Massachusetts S. P. C. A. (successor to George T. Angel), read a paper on The Animal's Societies and the Public Health, and that most capable executive, Mrs. Huntington Smith, of Boston, talked of The Need of Properly Conducted Shelters for Animals. The Abuse of the Letter Carrier's Horse, by Mrs. Jennie Kendall, president of the New Hampshire Woman's S. P. C. A., was a plea for a little-noticed victim of man's inhumanity. Humane education was the subject of several addresses, and among these was one by Edward G. Fairholme, secretary of the Royal S. P. C. A. of London, England; another by C. A. of Faron, president of the S. P. C. A. at Chattanooga, Tenn.; and still another by John L. Shortall, of the Illinois I. P. C. A. The Director of the "Bronx Zoo," William T. Hornaday, took The Inhumanity to Seals as his subject. Horse Vacations was the unhackneyed topic selected by Miss M. C. Dow, of the Ohio S. P. C. A. Wounded War Horses was another rarely touched upon subject, this being by Miss Georgina Kendall. The Excessive Exploitation of Rabies was the challenging title selected by Mrs. Caroline Earle White. One of Nova Scotia's contributions to the conference was a paper by R. H. Murray, secretary of the Nova Scotia S. P. C. A., on The Need for Training Schools for Educating Workers. This successful gathering together of humane workers from all over this country and the world as well, for conference purposes, is due to the initiative and untiring energy of Dr. William H. Stillman, president of the federation of humane organizations known as The American Humane Association. Such a conference will give the anti-cruelty movement an immense impetus in this as well as in the other countries represented. Think of the effect it will have upon Mexico, the representative of which, Edward C. Butler, secretary of the S. P. C. A. of Mexico, came to the convention to persuade the assembled humanitarians and the larger outside public that Mexico is Not Barbarous—which was the title of his address.

COLUMBIA NOT TO DUPLICATE CANCER RESEARCH WORK

The reports of cancer research work are of course germane to this department, as the experiments always connected with this class of research work involve great suffering for animals. Those who are interested in anti-cruelty will rejoice to learn that President Nicholas Butler, of Columbia University, who is in Europe, has recently been investigating the present state of cancer research in the various countries with a view to the avoidance of superfluous repetition by America of work that has already been done in Europe. If only the cancer research experimentation on animals to prove anew what has already been demonstrated were to cease, hundreds of thousands of animals annually would be saved the horrors of vivisection and other varieties of painful experiment the world over. Dr. Butler is doubtless serving the cause of animals unconsciously, since Columbia University is one of the strongholds of vivisection.

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]



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of ten, when tightly laced, wrinkle. It will be found that the inserts of rubber in this model furnish just enough "give" to insure against wrinkling and to make the "skirt" of the corset perfectly comfortable in spite of its extreme length.

The full length figure portrays a hip confiner which may be worn with or without a corset, but preferably alone. If worn the latter way, it gives that lovely pliant effect now so fashionable—the appearance of being uncorseted—and still holds the flesh from the waist line down, in a firm but supple casement. It is made of broché, very lightly boned and is finished at the waist line with a belt of embroidery.

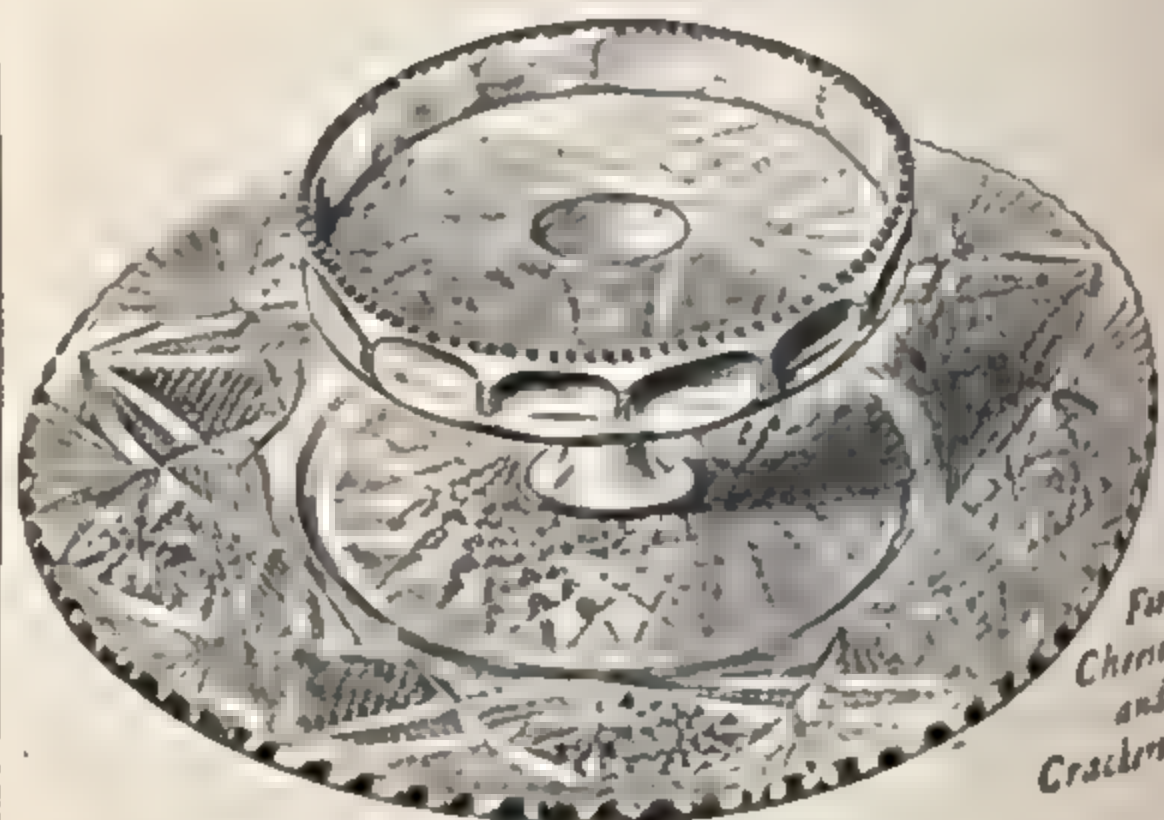
Although the rumor has gone forth that the newest corsets show a smaller waist line and decided curve of hip, the fashionable woman is still clinging to the straight uncorseted figure—the return to the short waist line being partly responsible for this.

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A hip confiner that makes an uncorseted figure slender and graceful

Tuthill



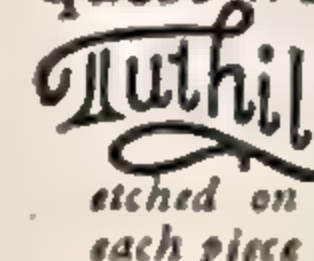
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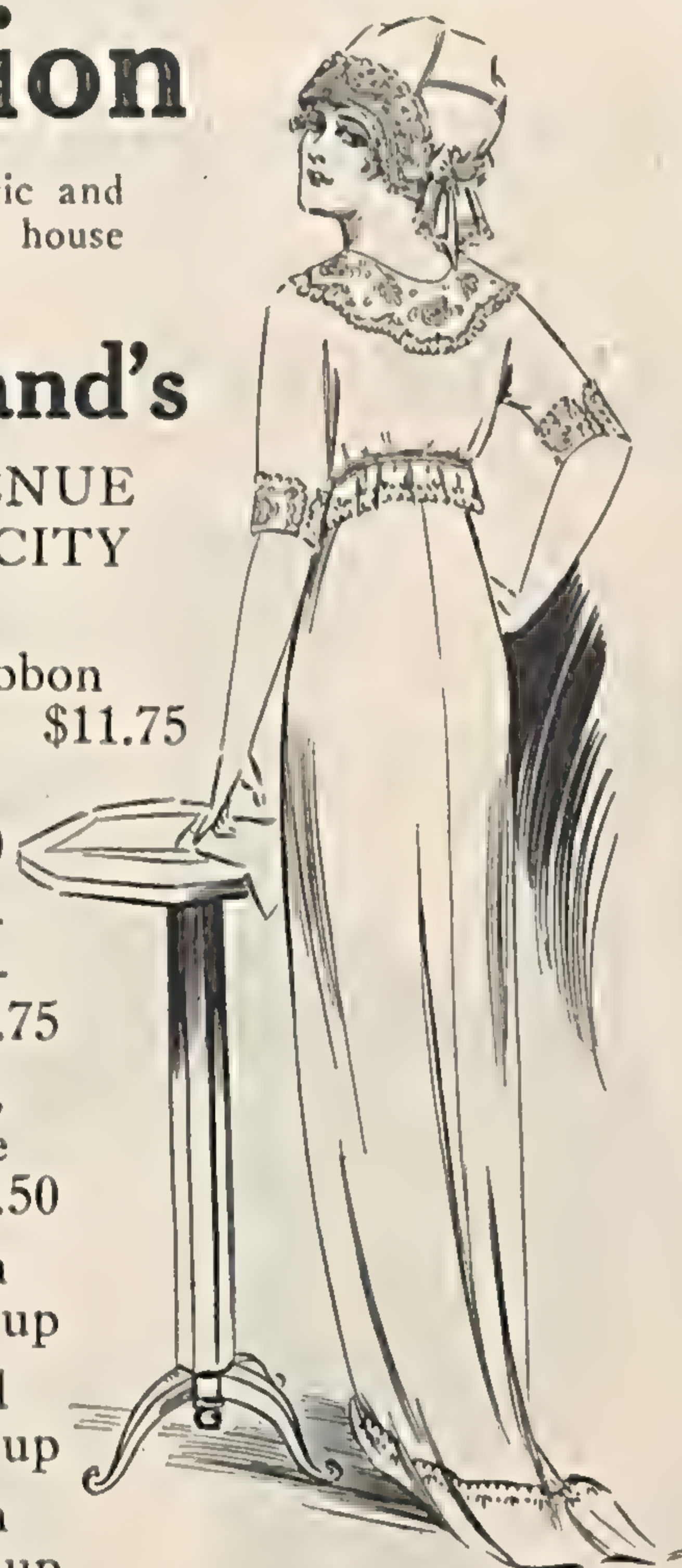
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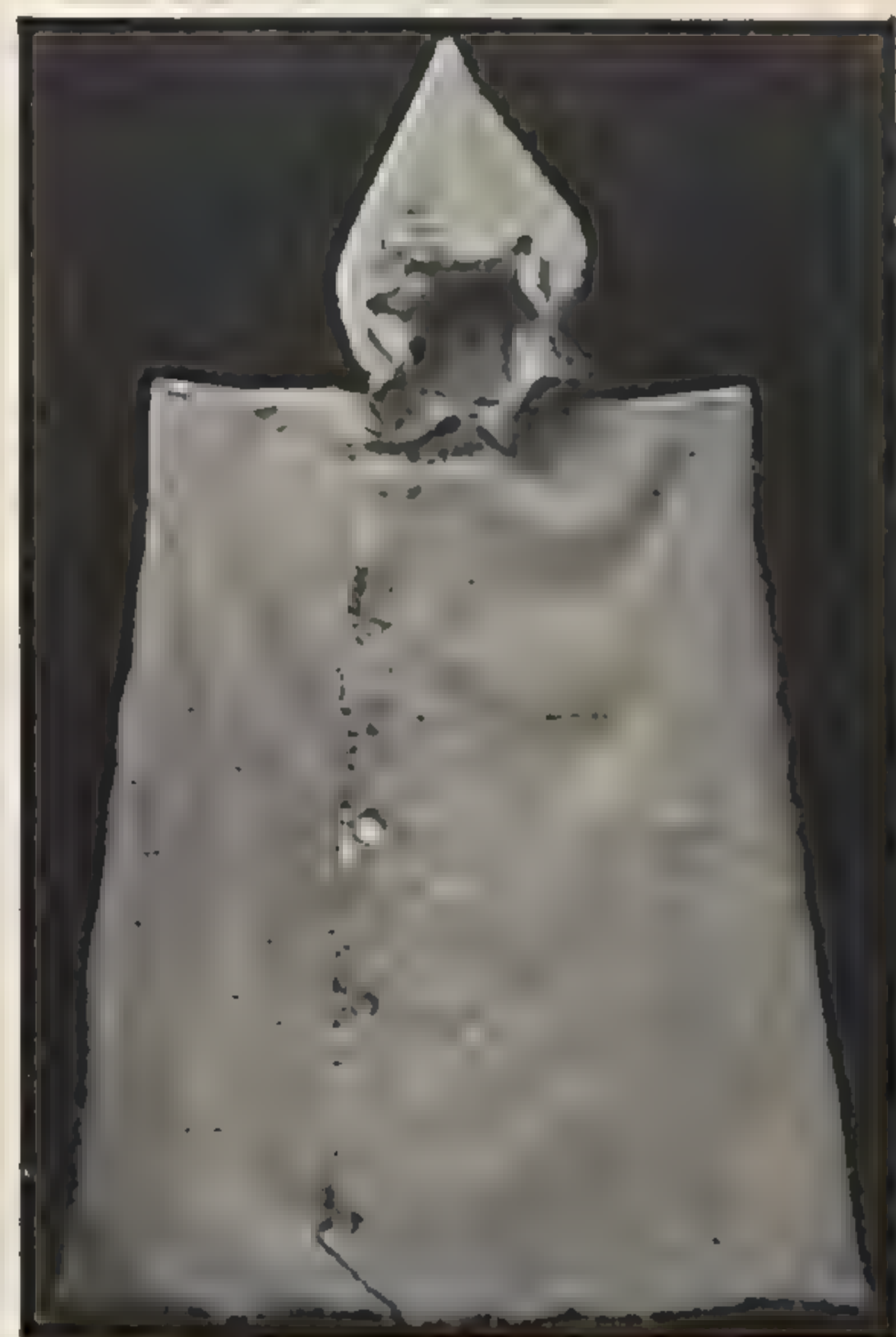
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REVIVAL of LACE MAKING in FRANCE

NO woman traveler who comes to France for the first time can resist the temptation of buying some of the pretty laces everywhere displayed in the shops at such alluringly low prices. These dainty bits of workmanship become doubly fascinating when they can be bought directly from the workers themselves, as can be done in many of the towns visited by the average tourist. The prices charged on the Continent for hand productions, for articles which have required days, months, perhaps years in the making, are at first a shock to the American woman who is used to buying hand-made articles only at high tariff rates in her native land. Many of the laces that thus find their way to the United States are valuable only because they are hand made, and most of their purchasers, it would be safe to assume, have not stopped to consider the significance of this



Cap and costume of lower Normandy.



Point Colbert and d'Alencon lace.

survival, which is really a revival in France of an old-time industry.

A residence of some length on this side of the water will make the thinking stranger realize that the production of all these elaborate pieces of needlework is a kind of pained protest of the peoples with traditions against the encroachment of the power and the products of the machine. The saving of lace-making in Europe has not been a sporadic affair of chance. Certain interested artists, with the help of women of position and good taste, have set about the task of conserving the characteristic industries of the past, just as certain other groups of broad-minded persons have seen to the preservation of historic monuments. The revival of lace-making in France has been gratifyingly successful. Probably no other hand production of another epoch could have been reproduced faithfully and exactly to-day, and have found so large and so appreciative a circle of purchasers; and this circumstance is not due alone to the cost of the laces, but in a measure also it can be ascribed to its "eternally feminine" quality; to a certain persuasive and abiding charm, which seems to belong to all times.

In most of the countries of Europe, there must have been at one time thriving lace industries, though exact records of the provenance of the well-known styles is hard to find. Certainly the origin of lace-making is very remote, since in some of the Greek excavations fragments of meshes have been found with the designs sufficiently well defined to bear reproduction with the bob-

bins. We find no attempt at a classification of laces before the beginning of the sixteenth century; and even with the existing documents on the subject it is sufficiently difficult to determine the time and the country where any specific laces were made.

The names of the different styles are misleading. There are, for example, the Venetian laces, which were once made nearly everywhere, and which are to-day reproduced in Belgium sufficiently well to deceive an inexperienced eye. The Points d'Angleterre were never made outside of Flanders, and of the Points d'Espagne very few are of real Spanish parentage; they say, also, that there were Argentans and Alençons made in Italy. Even lace experts may sometimes make a wrong diagnosis.

Characteristics, however, of the styles of the several prolific periods of lace making may be readily recognized. Geometric patterns following the

threads of a foundation stuff were the first designs executed with the needle. The net lace work grounds followed; these also made up only of formal geometric figures. The first laces made with bobbins had in



Lace border for priest's robe of Point d'Alencon and Point d'Argentan, presented by the diocese of the city of Bayeux to Pope Leo XIII.



Point Colbert Lace.

consequence angular patterns primitive enough. From these comparatively simple early styles were developed during the sixteenth century many variations which were of sufficient interest in their time to inspire a number of special publications. These books appeared in Italy, France and Germany, and they bore such flowery titles as "The

(Continued on page 86.)



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REVIVAL of LACE MAKING in FRANCE

(Continued from page 84.)

Crown of Noble and Virtuous Women," "The Fountain of Examples," "The Theatre of Virtuous Ladies." These books have an important historical value, although many of the models treated therein must have antedated their publication, and so they are not infallible guides to the fixing of the dates of any given pattern.

The seventeenth century saw the development of the needle laces, which then began to be made with less and less body ground of stuff. The early lace makers spared neither time nor trouble in perfecting and elaborating their designs. At that time appeared the magnificent Point de Venise, known as Rose Point, later made in France by Venetian workers. Then also flowers, animals and the human figure were introduced into lace pattern and combined with the geometric ornaments, until then the only ones known in lace-making. In the seventeenth century also the bobbin laces flourished, particularly in Flanders. The fine threads used by the skilful Flemish workers made it possible for them to produce some wonderful laces with figures in their decoration. Some specimens of this epoch may be seen in the Brussels Museum.

Needle lace resolved itself during the eighteenth century into two charming and well-known types, L'Alençon and L'Argentan, the former having a fine mesh ground, and the latter a more open spacing. The nineteenth century saw the decline of lace-making. L'Alençons were still made during the Empire in France, but later Chantilly and Brussels laces became the vogue, and Belgium then took the lead as the

principal lace-producing country. In point of quantity, the Belgium productions are still the most important in the world, although the designs and the workmanship of the so-called Brussels laces have both much deteriorated.

In France, during the last century, the lace industry suffered a serious crisis, mechanical imitation very nearly putting an end to all hand work. The public bought the machine-made laces, and it is only within the last decade that persons of taste have patronized once more the lovely hand-made article. The effort to revive lace-making in France has for its supporters many of the women prominent socially in that country, women of inherited taste, who wish to save to France one of her traditional artistic industries.

The patronage of the effort toward a lace renaissance in France is in the hands of a committee of influential ladies styling their association, "La Dentelle de France," a working body which is peculiar in that it has no officials, its members preferring to work jointly and on equal terms for a common end. This committee has arranged exhibitions, historical, comparative and modern, the better to acquaint the public with what has been and is being done in France in the field of lace-making. Competitions have stimulated activity, and now both technically and artistically, the revived lace industry appears to be in a healthy state here. Each season's Salon of the Beaux Arts contains exhibitions arranged by La Dentelle de France, and the process of popularizing the hand-made laces

(Continued on page 88.)

EDUCATIONAL BUREAU

REALIZING the perplexity that sooner or later confronts every family in the country when the question of "which school for the boy or girl?" arises, *Vogue* has established an Educational Bureau. Its purpose is to aid the readers of *Vogue* in choosing preparatory schools for their children, and to furnish detailed information about colleges, technical schools, etc. Parents wishing such information may address the head of the Educational Bureau with full assurance that their letters will receive thoughtful consideration and prompt response.

INQUIRERS should indicate as fully and clearly as possible the character of the school they are seeking, the preferred geographical situation, the limit of cost contemplated, and all other details which may guide the Bureau in giving accurate and helpful information.

EVERY inquiry will be answered by a personal letter from the head of the Bureau, giving all the information at his command, and indicating several schools which are best fitted to the requirements as stated. The Bureau will also take steps to place correspondents in immediate communication with the authorities of such schools.

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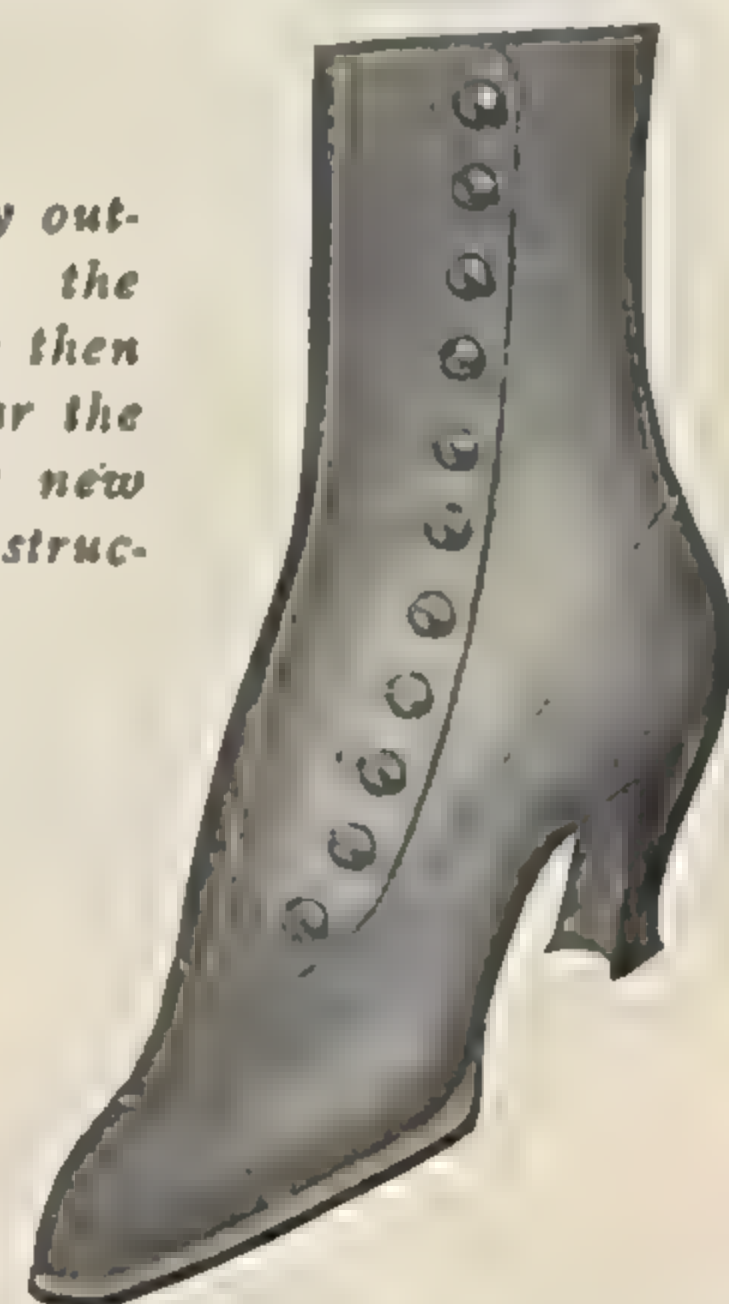
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Fresh from the hands of our master tailors, we offer ready-for-service, Fur Coats and Fur Lined Coats for Men and Women, designed for service in the Car or for street wear, that for excellence of design and wearing qualities compare most favorably with our newly imported models from Leipsig and Paris.

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Design

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They are to be found in the
HAAS BROTHERS BLUE
BOOKS of Samples, Exclusively
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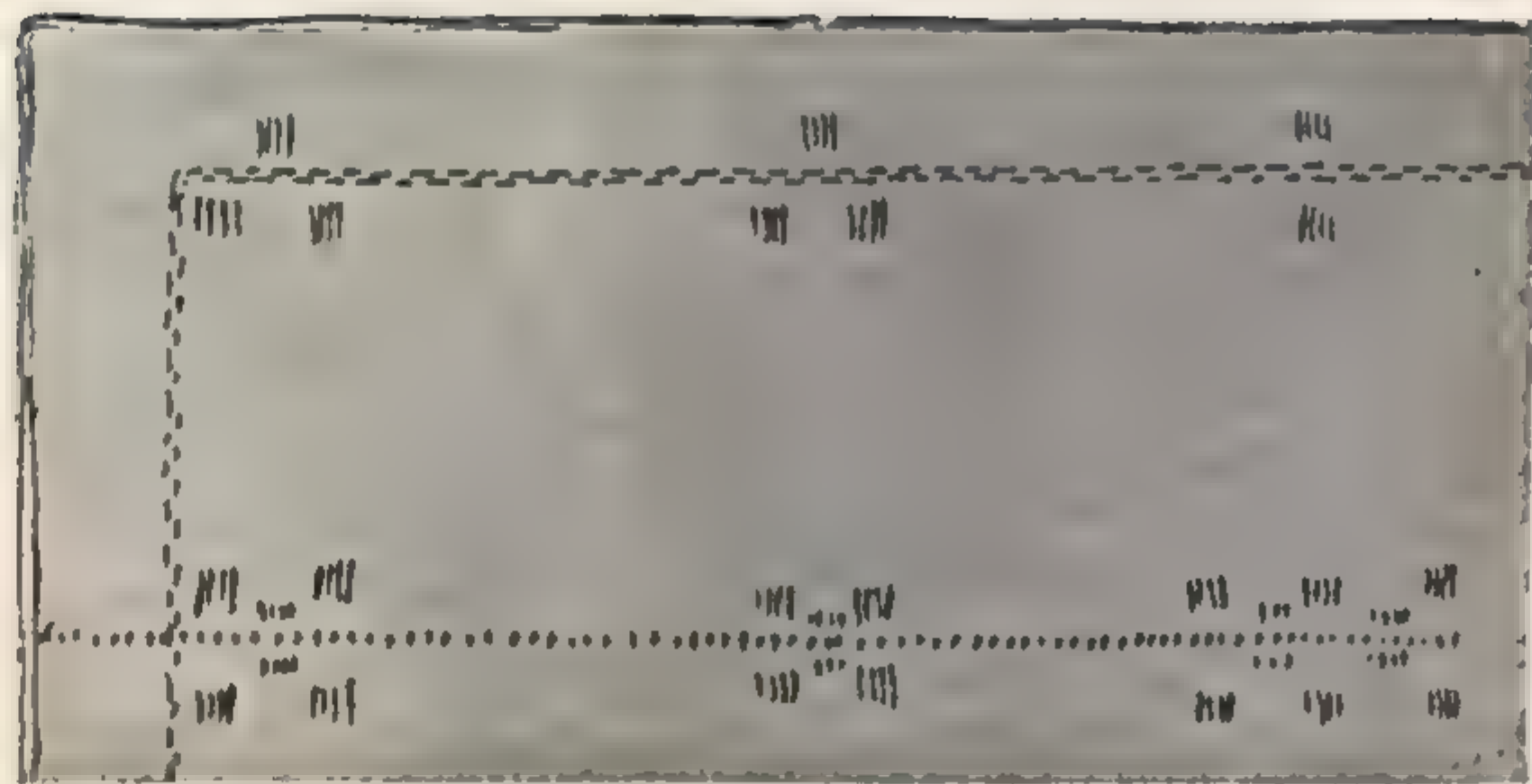
Haas Brothers
PARIS

TRADE

MARK

303-305 Fifth Avenue

New York



Design for an overdrapery of gray Russian crash. The narrow breadths of the material are whipped together with old blue and tan cordelle cord, and blocks of the same are embroidered along the seams and hem.

SUGGESTIONS for INTERIOR DECORATION

WE are keen to grasp at the modern comforts in house building, and by the elimination of a large proportion of the meaningless decoration of other days, we have succeeded in getting a fair amount of that peace which is bred of harmony in shape and coloring. But we are only beginning to feel the effect of personality as applied to the home, and it is this, after all, that makes a room most interesting.

In the matter of over-curtains, for example, no woman of sense has these simply because her neighbors do, but because there are reasons for them—one on the score of beauty, and harmony, the other wholly utilitarian.

From the inside of a room, a plain glass undraped window gives a too well defined spot of white light amid dark surroundings; and therefore hangings of some kind are indispensable to restfulness, but while the inner, transparent curtain may soften, it does not tone down and help to blend the uncompromising white splotch. And, moreover, the over-curtain serves not only to harmonize, but to keep out light when desired, and thus to secure privacy from those without. To be useful, however, it should be wide enough to really cover the window opening, when drawn, and should slip easily by means of rings on a special rod. Many materials are too narrow for it, but when this is the case, one may use two lengths to each curtain; fastening them together by hand, and whipping the self-edges with a cordella embroidery cord of a harmonizing, or slightly contrasting, color. Or if a rough raw silk or a soft linen is used (and these are more in place in a room of less weight), they may be whipped together with medium sized cords of silk or linen.

At intervals, to catch the thread, one should run back on the material and embroider solid blocks, using two colors of cord to make the blocks of different colors on either side of the seam. At the hems use a similar finish, and make them generous in width. They should be not less than two inches, and the bottom one may be six inches without looking too heavy. Over-curtains often look well falling clear to the floor when supported by some architectural feature of the window, but the bottom of the woodwork, parallel to the sill, is a natural place to stop them.

If the walls are covered with a figured paper or fabric, the woman of taste will not intro-

duce an additional mass of figured material in over-curtains, or hangings, for the orderly person experiences painful throes of emotional gymnastics in the much, becretoned bedroom, where reckless splotches of flora jump out incessantly from wall, bed spread, chair covers and curtains. As for color, a slight contrast to the wall is pleasant—either a darker tone or a different color—and if one can draw up the darker tone of the floor by repeating it in the over-curtains, the effect is pleasing and restful. In a room with brown walls and darker brown woodwork and floor, dull-green over-curtains (as dark as the floor) look well, while a pinkish gray room will

be warmed up by reddish plumb color, very soft, like that found in Oriental rugs. Tan rooms are good when done in rich tobacco browns; dull pink bedrooms in deep old rose; and a natural hemp color is also a splendid shade, because it does not fade.

Some suitable materials are monk's cloth (a cheap, coarse cotton, dyed all colors), craftsman's canvas, the loose-woven linens and crashes, velvets and rough, raw silks, unstiffened burlaps and unbleached muslin. There is also on the market an inexpensive jute material, which comes in a beautiful live brown, a blue and a natural hemp color, and which may be had in loose mesh, with or without a more or less ornate stripe. This is very effective with dark oak furniture, and by darning it with cordella cord of contrasting color down the hems and taking a stitch or two at equal intervals further in, a unique and artistic effect can be obtained.

A pretty over-curtain that fits into many rooms most excellently may be made of parma satin—a material ordinarily used to line velour portieres, etc.—which comes in beautiful soft colors, hangs in pretty folds and has a soothing sheen. Split the width of the satin, if the window is not too wide, and turn a two-inch hem around front and bottom; use a small soutache braid, one tone darker than the material, to head the hem; at the lower corner applique a piece of silk of a contrasting color $1\frac{1}{2}$ inches square: (say, a soft green on a rich old-gold tan curtain); complete the triangle as shown in the accompanying sketch, filling in the two little triangles with French knots made of burnt orange stella embroidery cotton; at intervals of ten inches along the hem introduce little blocks of green $\frac{3}{4}$ by $1\frac{1}{4}$ inches, outlining three sides with the braid; and on the fourth side use a feather stitch in silk.

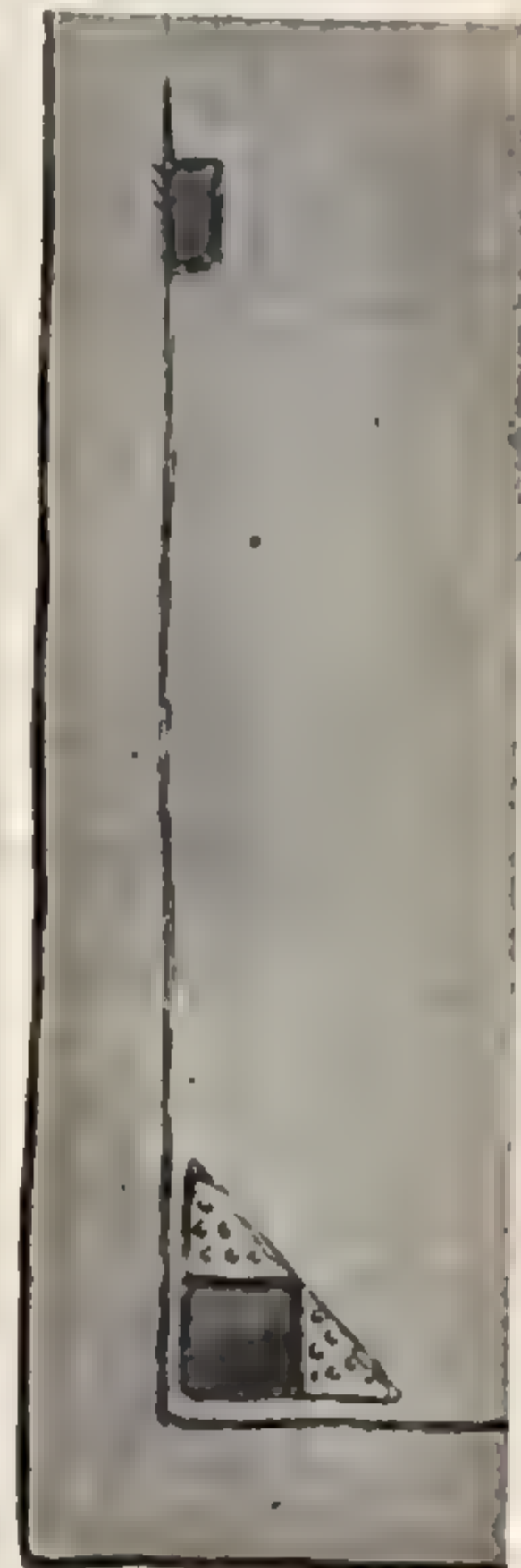
REVIVAL OF LACE MAKING IN FRANCE

(Continued from page 86.)

may safely be said to have begun. There has even been an effort to provide government support for this particular employment. Two deputies of the lace-making regions were responsible for a law which provided for the teaching of the pretty craft in the schools of their districts. Professional schools also have been established and the exhibits of these

schools are shown from time to time in Paris. The growth of the movement is by no means along a slavish imitation of already existing lines. Some of the most gifted artist-designers of France have been pleased to use their fine abilities in designing not only new patterns for laces, but new methods of work. The new styles belong to the new epochs; they cannot spring full grown into life, but by a steady process of development they are taking their places in the evolution of art. We cannot condemn the future to a servile imitation of the past, but the accumulated knowledge of the ages will of course perfect it.

FRANCES B. SHRAPER.



Design for an over-drapery of parma satin in old gold tan. Tan silk soutache is braided down the hem. A square of deep green silk is applied at the corner and at intervals along the hem.

Juliet Sleeping Gloves

[Trade Mark]

Will Make
Your Hands
White as Snow,
Soft as Velvet.

What woman is not proud
in their possession, or
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Juliet Medicated Sleeping Gloves

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will work miracles with the roughest hands in an amazingly short time. The principle is purely scientific, the discovery of a chemist of rare skill, a result of years of experimenting.

The secret of the efficiency of these gloves lies in the fact that the medicinal properties they possess purge the pores of impurities, stimulate circulation and nourish the underlying tissues. The dry, cracked cuticle is restored to its natural softness, the skin is bleached and made beautifully white, and the hands soon become a thing of beauty where before they were the cause of both physical and mental suffering.

The **JULIET MEDICATED SLEEPING GLOVES** do their work quickly. You will notice a marked change after the first night. They remove sunburn and tan and restore chapped and broken skin as if by magic. The gloves are exceptionally well made, of the finest quality chamois. When ordering give size of your regular walking glove.

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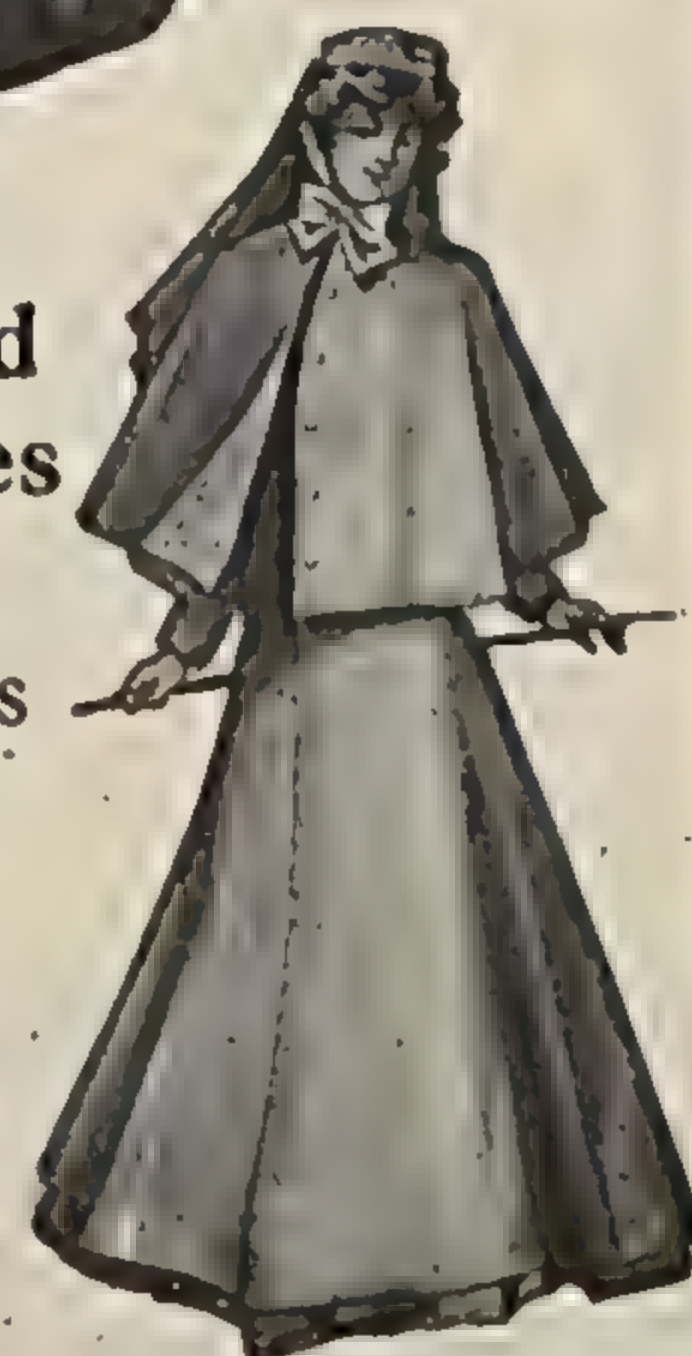
Correct Uniforms for Maids

For House and Street



New Imported Novelties

In Uniforms
Aprons
Collars
Cuffs
Caps
Etc.



Send for Catalog B



Fitting your own back

YOU may sit at ease in an arm-chair or recline luxuriously on a couch and direct the fitting and draping of your gowns if you possess a Pneumatic Dress Form. If social or household duties interfere with visits to the *modiste*, send your Pneumatic Dress Form to represent you, select the material, determine the style and have the making directed by letter or telephone

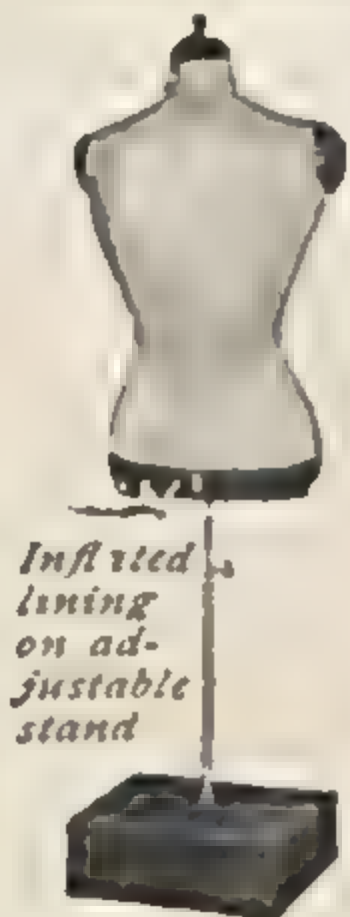
Ladies who have their dressmaking done at home need not stand for hours nor dress and undress forty times a day at the dressmaker's request to "Just let me try this once more, please."

An unbecoming or ill-fitting gown is easily transformed, and making over or altering becomes a pleasure instead of a task.

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The Pneumatic Dress Form

Reproduces Your Exact Figure



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INSERT the deflated Pneumatic Form inside this lining and inflate until solid. Then adjust to proper skirt length, and put your petticoat on to give the correct flare to gown below hips. Your double now stands before you and your costume may be finished down to the smallest detail without the "trying on" process. You can literally "see yourself as others see you."

The well-gowned woman of today, deeply as she appreciates beauty of coloring and material, has no use for either if the gown does not fit and give her lines which show every good point of her figure. "Pneu Form" is for the lady who prizes that subtle elegance which results only from garments that fit her figure and help mark her individuality.

"Pneu Form" is sold only by mail direct. It cannot be found in stores.

Send for booklet C-31, "What to Wear and How to Make It," containing full information regarding "Pneu Form," and order blanks.

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When not in use let the air out and pack Form and stand rods in the box base



Hanging your own skirt



THE SELECTION OF PICTURES

GELETT BURGESS' serviceable word "bromide" is very apt to suggest itself when one is confronted by pictures that have become wearisome on account of their too frequent repetition. Because of their being displayed in so many houses, even certain copies of the greatest masterpieces have proved themselves as fatiguing as the persons who invariably say, "I don't know much about art, but I know what I like," or, "The Japanese are such an interesting little people." Out of the many many available copies of great pictures covering every phase of beauty, what a monotony of choice there seems to be! There are, we will say, twelve pictures, reproductions of famous paintings that the American householder is not apparently able to exist without.

Pretty Countess Potocka and Queen Louise—have not these ladies been entertained so long in our houses that they have quite worn out their welcome? Nor do we no longer look upon Sargent's "Prophets" with our former reverential awe. These have all been seen in so many houses that we long ago ceased to admire them. We confess also that Baby Stuart has proved itself a forward child, and that youthful knight of Watts, how much more he would please us if he were less in evidence. And there is Madame LeBrun and her Daughter—the spectacle of her maternal affection is beginning to pall. One is not always in the mood to listen to Alma Tadema's "Reading from Homer" or to witness the prayer of peasants in the Angelus. These pictures, together with one or two others, seem as indispensable to us as were "Beatrice and the Lamp" and "Pharaoh's Horses" to the preceding generation, and they have crowded out a host of other reproductions that are not only as great, but even greater.

CHOOSE YOUR OWN CONCEPTION OF THE BEAUTIFUL

The cause of this monotony can probably be traced to our proneness for imitation in the matter of house decoration and also to a lack of confidence in our own ideas of the artistic. To know what you prefer," said Stevenson, "instead of humbly saying 'Amen' to what the world tells you you ought to prefer, is to have kept your soul alive."

In selecting a picture for the wall, one should make up his mind clearly as to what he thinks is beautiful and what he judges will remain beautiful without wearying him, if he is to live with it day in and day out. Above all, do not put on your walls a picture that you have been told is wonderful, but which, for the life of you, you cannot see any beauty in. If five of your friends find Whistler's "Mother" inspiring and you are positive that she depresses you, there is no reason why you should give her wall space.

At present, the Pre Raphaelites appear to be the painters that have captivated us most to judge by the multitudinous "Blessed Damozels," "Liliths," and "Golden Stairs" that have flooded the country. But even here, there has been such intense concentration on one or two, that finer paintings from the same school have been lost sight of. Rossetti's "Blessed Damozel" has dazzled our eyes and blinded us to his beautiful "Donna Della Finestra" and the lovely "Venus Verticordia." Then there is "La Bella Mano," almost unknown on our walls, that possibly marks the noblest phase of this master's art, both as conception and handling. As to Burne-Jones, how many of his "Golden Stairs" have crowded out his "Danae," his "Sybilla Delphica" and his masterly "Mill."

LESSER KNOWN MASTERPIECES

Turning to the great old painters, one would like to see, for instance, "Mona Lisa" give way occasionally to Leonardo's "Virgin of the Rocks," his "John, the Baptist," or one of his wonderful cartoons. The "Spring" of Botticelli might yield now and then to this master's lovely "Birth of Venus," "Pallas and the Centaur," the latter one of the most perfect expressions of his art. Velasquez seems to exist for us, so far as wall decoration is concerned, almost exclusively for his

two Infantas and "Las Meninas," and we are strangely unmindful of his "Borrachos" and his "Spinners" (declared by some great authorities to be his master piece.)

As to Rembrandt, there seem to be only two or three examples of his work that appear to interest us, while some of his greatest are most woefully neglected. Reynolds, Gainsborough, Romney, all painted a great number of enchanting pictures, but how hackneyed have become the few we have selected out of that number.

Not only is this poverty of selection manifested in regard to photographic reproductions and engravings of the old masterpieces, but in the modern prints in black and white. The shops are overflowing with a variety of beautiful prints, and one can pick up many of them for a song. Then, too, our magazines often contain illustrations by living artists that cover every phase of beauty, many of which are well worth framing. Out of the many exceptional cover designs in colors and drawings in black and white that embellish these periodicals, there seem to be only two or three subjects that have any vogue worth speaking of. These pictures depict some incident in the life of New York's Four Hundred, the most familiar theme being a dinner scene with a few smartly gowned women sitting at table with husky, square-jawed youths. Another banality is the picture of two young people of the opposite sex in close embrace. Nearly every black and white artist of note in the United States has been lured by this subject in order to satisfy an omnivorous demand. Nowadays a room is thought to have an unfurnished appearance if these two impassioned deities are not present.

MAGAZINE PRINTS

One has only to turn the pages of Scribners, Harpers, The Century, to have suggested to him a number of pictures to replace these tiresome subjects. The English magazines also are rich in illustrations. I do not refer to the garish colored supplements that are issued at Christmas that have such a large sale in this country with pictures bearing titles like, "Good Morning, Grandpa," or "No, You Shant!" The Pall Mall, Connoisseur, and Studio are perfect mines of pictorial treasures, while some of the more obscure periodicals contain much that is unique and delightful and well worth framing. These magazines can be ordered through any news company. Old copies of the Idler and Butterfly can also be obtained without much trouble, and these contain many amusing and original ideas. The Page contains some of the best work of Gordon Craig, the brilliant son of Ellen Terry, and the fascinating color prints of Pamela Smith.

Of the French magazines, the Figaro and Illustration contain many drawings that are sure to attract the art collector. Gil Blas Illustré contains the work of Steinlen, who ranks as one of the greatest artists of our time. Then there is Jugend, the German periodical, where one finds the most beautiful color reproductions imaginable. The most talented artists of the German school contribute to it, and almost every issue is sure to contain at least one picture that we would like to put under glass and hang on our wall. The Spanish magazine Blanco y Negro yields many attractive sketches.

SHERRIL SCHELL.

AN OVER SUPPLY

ACENSUS of the inhabitants of Christiania, Norway, reveals a rather discouraging state of affairs for the spinsters of that picturesque town—the relative proportion of the sexes being 91,198 females against only 65,960 males above the age of fifteen years. There are more female wage-earners than male, and of the female workers 34.18 per cent. are unmarried. To every 100 unmarried males there are 162 females. Woman's suffrage in a country showing such a preponderance of women is a somewhat serious matter for the men, for if spinsters of mature years ever come to have the deciding vote, it is safe to predict that a curtailment of man's dearly loved club privileges, of one kind and another, are likely to be the order of the day.

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TALES—Arabian Nights tales—about a rug have no decorative value.

UNLESS it will make your home a more enjoyable place to live in, leave it for the "collector."

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FOR WOMEN OF FASHION



Mrs. MASON'S
Old English
HAIR TONIC

If you have thin hair, falling hair, dandruff, itching scalp, or if your hair is beginning to turn gray, use Mrs. Mason's Old English Hair Tonic.

This remarkable Hair Tonic, made from an old English formula, makes the scalp healthy, and the hair grow thick and luxuriant.

Used and recommended by the leading society women of New York, London and Paris, including Duchess of Marlboro, Madam Melba, and many others.

For sale at Toilet and Drug Stores.

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Intending purchasers of a strictly first-class Piano should not fail to examine the merits of

THE WORLD RENOWNED

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It is the special favorite of the refined and cultured musical public on account of its unsurpassed tone-quality, unequalled durability, elegance of design and finish. Catalogue mailed on application.

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any more?

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HOW TO PRESERVE AUTUMN FRUITS

AMONG the best fruits available in the early autumn, the ideal time for the making of sweetmeats, are quinces, ripe grapes, and the citron melons that belonged in every old-time store closet.

PRESERVED QUINCES.—Fine good quality quinces are almost the most economical, in spite of the fact of their high price, as every part of them can be utilized. To make preserves after the recipe of a famous chef, carefully wash and dry the fruit then pare it, remove the cores and cut into nice slices, removing every imperfection from the fruit and the parings. Place the quinces in a preserving kettle and pour in cold water enough to keep from burning and to create steam. Cover with the parings then place the lid on the kettle and allow the fruit to heat slowly and simmer gently until tender. Remove the parings and carefully skim out the fruit, draining free from all liquor, and spread out on platters until needed. Strain the liquor in the kettle through a jelly bag or fine sieve, then return it to the kettle with one pint of the best granulated sugar for every pint of juice. Stir until the sugar is melted and the boiling point is reached, but no longer. Let the syrup boil for ten minutes, skimming thoroughly during the process. Place the quinces in the syrup and let simmer slowly until clear and well colored, which will usually require about twenty minutes. Lift out with a skimmer and pack in glass jars. Allow the syrup to become partly cool, then pour into the jars and seal air-tight.

QUINCE JELLY.—For really rich, delicious jelly is required both the fruit and the parings, and a great many cooks say also the cores, but as there is a difference of opinion as to the advisability of using the last, it is left to every housewife to determine for herself whether or not they are included. Unquestionably the cores add consistency to the jelly, but it is the opinion of many that they make it less delicate. In either case, wash the fruit carefully, dry and cut into pieces. Place in a kettle and cover with water, then let boil until thoroughly tender. Pour into a flannel jelly bag, and then let drip until every particle of the juice is extracted, but do not squeeze the pulp. Measure, and for every pint of juice allow a pint of sugar. Put the juice in a preserving kettle and place the sugar on platters in the oven, allowing it to become heated without coloring. Bring the juice to a boil and skim thoroughly, add the hot sugar, let boil without stirring, removing all the skum. Test by spreading a little on a cold plate, and as soon as it jellies remove from the fire. Strain into jelly glasses which have been heated. Stand in the sun to become firm, when cover with paraffine and seal.

GRAPE JAM.—This delicious jam can be made from either the cultivated or the wild grape in its ripe state. Separate the pulp from the skins and place them in separate basins. Put the pulps in a preserving kettle and bring to the boiling point. Then press them through a colander, add the skins, and measure. To every pint allow one-half pound of sugar. Put all together in the preserving kettle, boil rapidly for twenty minutes, stirring now and then, and pour into tumblers or jars while hot. Stand aside until cold, then seal with patent tops, or cover as directed for jelly.

GRAPE MARMALADE.—Choose ripe grapes of any familiar kind and place them in the preserving kettle with just enough water to prevent their burning. Cook slowly at the side of the stove until they are well broken and mashed. Then press through a sieve and measure the pulp. For each pint allow one-half a pound of sugar. Place the grape pulp over the fire, let boil for twenty minutes, add the sugar and let boil from ten to twenty minutes longer, or until when a drop of the mixture is put on a plate it will retain its shape without spreading. Stir constantly while cooking. Skim carefully from time to time and when sufficiently cooked pack in small jars.

SPICED GRAPES (to be served with meat or as a luncheon sweet).—Choose ripe Con-

cord grapes, and for eight pounds allow four pounds of sugar, one pint of a good cider vinegar, two tablespoonfuls of ground cinnamon, one tablespoonful of ground cloves, one teaspoonful each of salt and black pepper. Wash the grapes, dry and remove the skins, placing them in one kettle and the pulp and juice in another. Cover the skins with cold water and cook slowly until tender. Allow the juice and the pulp to heat slowly until the boiling point is reached, then press through a colander to remove the seeds. Return to the fire and add the sugar, vinegar and spices, also add the tender skins and the water in which they were cooked. Cook all together slowly until as thick as jam, then pack in jelly glasses and seal air-tight.

UNFERMENTED GRAPE JUICE.—This is wholesome as well as delicious, and if made when grapes are in abundance it can be stored away for winter use at moderate cost. Choose ripe Concord grapes and remove the stems and any imperfect fruit that may be found. Then place in a wooden bowl and mash well with a potato masher. Put a small quantity at a time in a jelly bag and press out all the juice or pass through a fruit press. Then strain the liquid through flannel. Pour the liquor into beer or other bottles with patent corks, until they are brimming full. Then cork tightly and stand in an upright position in a wash boiler, the bottom of which has been covered with slats. Wrap each bottle in a cloth. Pour in cold water to within an inch of the corks and stand the boiler over the fire. Let heat slowly and note the time at which the water begins to boil. Let boil for twenty minutes, remove from the fire and allow the liquor to become cold in the water. Store in a cool place, laying the bottles on their sides.

PRESERVED CITRON.—Pare the melons, cut in halves and remove the seeds and soft pulp, then cut each half into small pieces. Weigh the melon then place it in a stone jar and cover with brine. Let stand for four hours, then rinse thoroughly, changing the water several times. Let stand covered with fresh water for two hours, then drain and place in a preserving kettle and cover with water to which add powdered alum in the proportion of a half-ounce to two quarts of water. Let heat to the boiling point then drain and stand aside until needed. Make a syrup, allowing half a pint of water and a pound of sugar to every pound of melon. Add to it the yellow rind and the juice of two lemons and a small piece of green ginger root cut into slices, for each pound of the fruit. Let cook until clear then add the citron and simmer it gently until tender enough to be pierced with a straw. Skim out of the syrup and spread out on large platters to become firm. Pack in jars and pour the hot syrup over it. Seal air-tight.

COOKED CHESTNUTS

AMERICAN CHESTNUTS.—Shell and blanch one pound of chestnuts and cook them in milk to cover until perfectly tender. Then take them up and mash to a smooth pulp. Mix in a teaspoonful of powdered sugar and flavor with a few drops of rosewater or orange flower water. Form the chestnuts into a pyramid in the centre of a deep glass dish, and put a deep border of sweetened whipped cream around it. Coat the chestnut cone with a little softened raspberry jelly, and garnish the cream with little mounds of it.

CHESTNUT PUDDING.—Peel and blanch one-quarter pound of chestnuts and cook them in water to cover until perfectly tender. Drain, and mash smooth. Mix in well two ounces of butter beaten with three ounces of sugar, four bitter almonds pounded fine, and the beaten yolks of six eggs. Lastly, fold lightly in the stiffly whipped whites of the eggs. Turn the mixture into a buttered mould and let it steam for half an hour. When done, turn out carefully, and serve with a rich fruit syrup or with a hot sweet sauce. Chestnuts are nutritious and wholesome, and after they are boiled they can be made into any number of delicious dishes.

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Velvet button boots in black at \$5 and \$6; Satin button boots, black only, \$5 and \$7; calf and kid boots—\$3 to \$10.

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Calf, Oxford styles, heavy soles for fall, \$6; Tan calf pumps and Oxfords—\$5.

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The largest stock and handsomest designs in kid, calf, patent leather and satin. Prices range \$3 to \$10.

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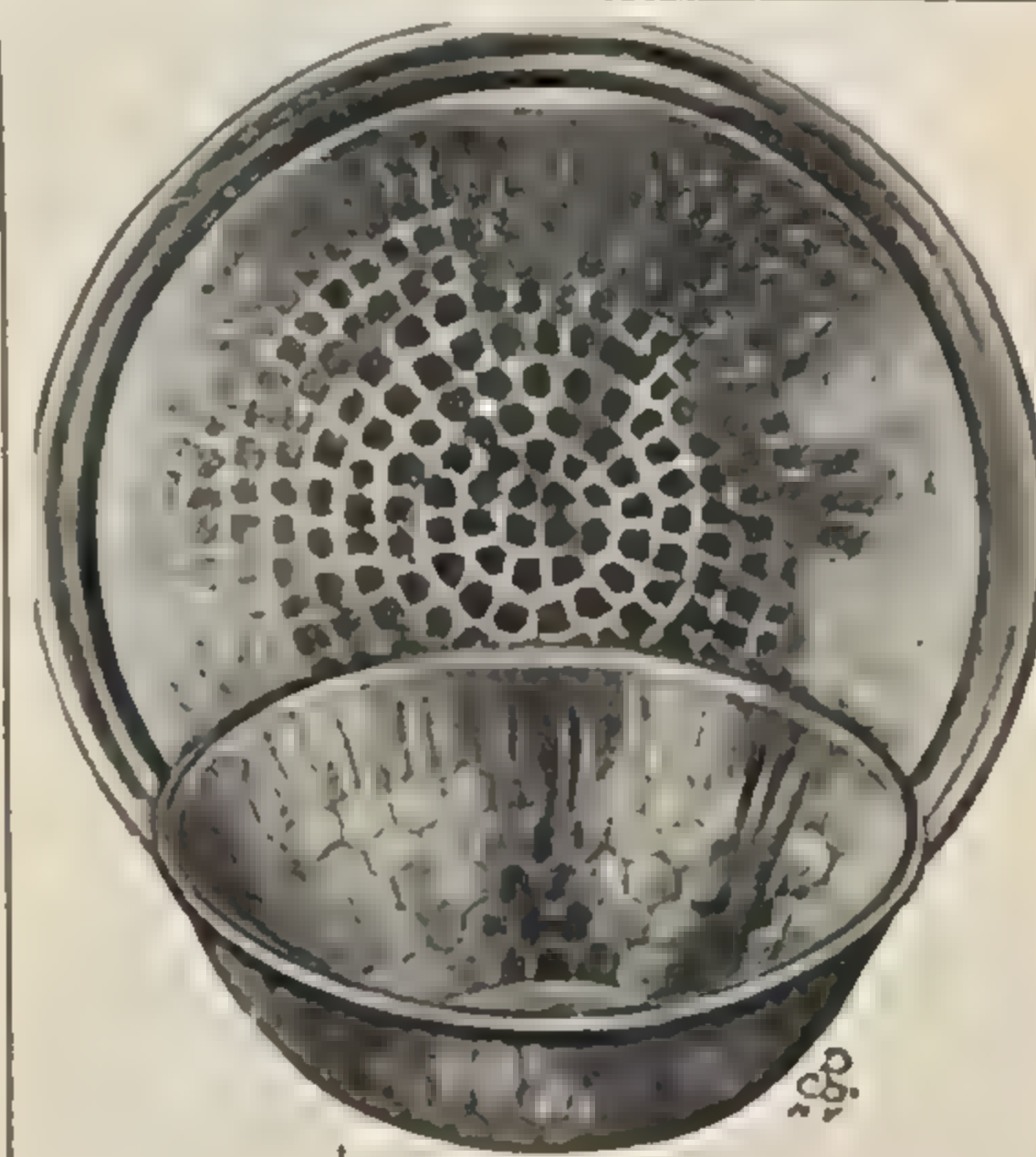
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FINGER BOWLS
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Finger Bowl Doylies hand scalloped,
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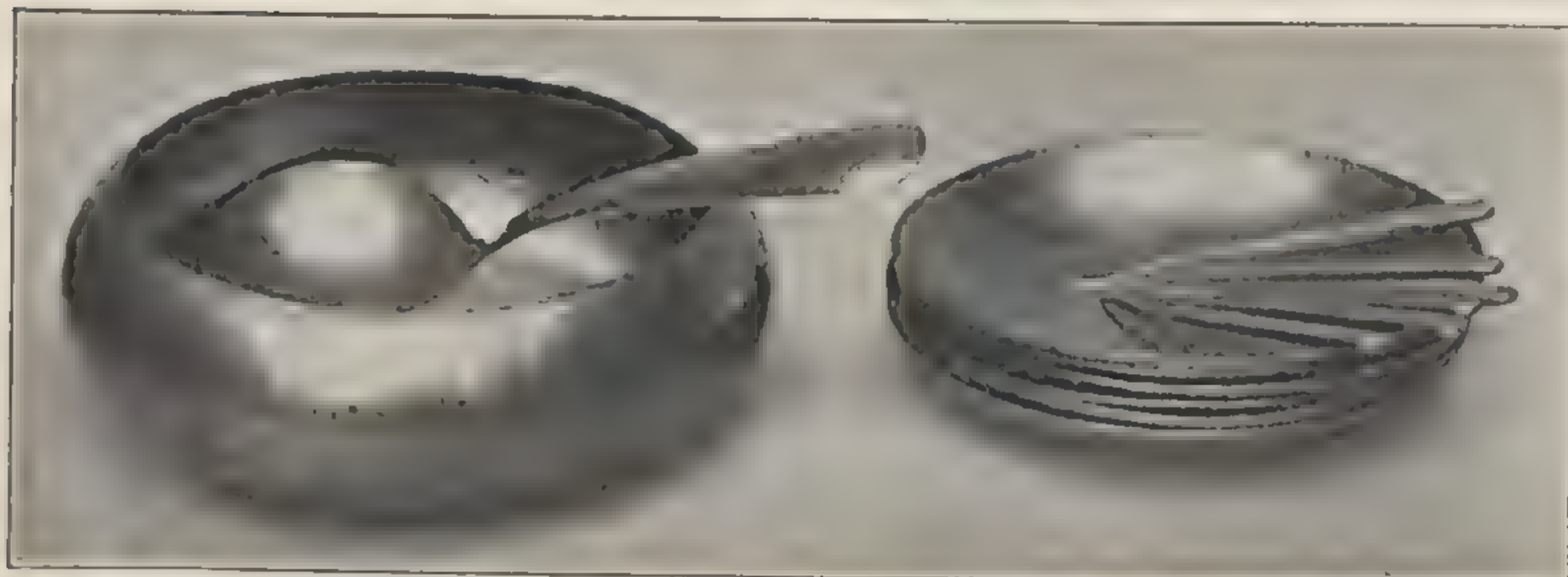


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ANSWERS TO CORRESPONDENTS

FEES

ANY reader can obtain from Vogue an answer to any question as follows:

(1) Addresses will be sent by mail without charge and as promptly as possible, provided that self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer, will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.00.

RULES

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please write on one side of their letter paper only.

(E) When so requested by the correspondent neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

VOGUE MUST DECLINE, WITHOUT FURTHER NOTICE, TO ANSWER ALL QUESTIONS WHEN THE ABOVE RULES ARE NOT COMPLIED WITH.

WEDDING DRESS FOR A MAN

THERE is no absolute rule regarding the wearing of a Prince Albert, or, as it is now more usually called, frock coat, but it is unquestionably correct for a morning wedding of formality—that is to say, for a wedding ceremony where the bride wears the conventional wedding dress, and where there are bridesmaids, ushers, a reception afterwards, etc.

The frock is also quite generally worn for morning service at church on Sundays during the season in town, and is considered correct for such use, although no more so than the black or dark gray morning coat (cutaway).

WARDROBE FOR CITY

To F. J.—For spending a winter in New York City, a rather extensive wardrobe is usually needed, but a great number of gowns is not necessary if the models are judiciously chosen. For morning wear have two dark tailmade suits—one can be made of corduroy and the other of cloth, preferably a cheviot. The cloth suit should be very plain, with plain gored skirt and a hip length semifitting jacket; and the corduroy suit would be very smart if made in Russian style. For afternoon use, wear at teas, receptions, etc., a dressier costume is necessary. This may be either a dark velvet three-piece suit (preferably black) nicely trimmed with braid or hand embroidery; or a velvet dress over which a fur coat may be worn; and unless you own a motor you had better have this costume made with a walking length skirt.

Then, you will find four or even six other gowns none too many. First—a simple one-piece dress of serge or cloth to wear at home; a serviceable dress that can be quickly adjusted—preferably closing at the front or at the side; a simple evening gown, with small low neck—a dress that you can wear to dine at a hotel, when you do not care to wear a really low cut gown. Three or four evening gowns will suffice, and if one of these is a black gown it will prove very serviceable—these gowns are for theatre use, as evening gowns are almost exclusively worn at the theatres. As to furs, a handsome scarf and muff and, if possible, a fur coat, will be necessary. Several good fur selections are: fox (either pointed, silver, red or natural blue fox), baum martin, mink, lynx and fisher.

Three pairs of high boots will be needed—tan leather, black leather and black patent leather—and two pairs of evening slippers, black and bronze; and light satin slippers for your evening dresses for dances, dinners, etc., given in private houses. Then as to hats—you should have a large black plumed hat, a hat to wear with the reception costume, and two simpler ones. Six pairs of long white gloves, six or eight pairs of short white and two pairs of dark heavy walking gloves will be necessary. Several pocket books, an opera bag, a fur trimmed scarf, a fan, hair ornaments, and plenty of veils are accessories which must be carefully considered.

MOURNING

To F. P.—It is correct to wear a tan linen coat with a black arm band. This band to be about three inches broad and worn on the left arm. It is better form to wear all black clothes if you are in first mourning, but still a mourning band on a garment of this kind is permissible. The band should always be of a dull surfaced material, like broadcloth, crepe or serge, or a band of black linen if it is

not shiny is also in good taste to wear on a tan linen coat.

WINTER DRESS

To A. B.—Most of the newer jackets for coat suits are about twenty-five inch length and quite loose, and if the jacket has a decided dip at the front it will be very much more becoming to the figure. Brown diagonal is very good style for this winter. It depends upon the quality of the French seal whether a fifty-two inch coat at \$98.50 would or would not be good value. A coat of this kind of seal usually costs, when new, from \$75 to \$125, according to the length of the garment and the quality of fur used. Fur coats this season are loose and scant, and many of them reach to the ankles. This style coat can be worn both morning and afternoon. Velvets and corduroys are to be worn this winter, more than almost any other material, and we suggest a dress of dark velvet or velveteen for a reception and visiting gown. As to color, black, deep blue, purple, green or brown should be becoming to your style; preferably black or dark brown, because they will look well with a seal coat, and any desired touch of color can be given by applying a trimming of bright coloring. Persian and cachemire trimmings are very smart. The skirt for such a dress may be either long or short, but there should be little or no train. A heavy fur coat is certainly very smart and useful to wear over any gown. A suit of velvet worn with an elaborate blouse of same tone chiffon is as good style to wear to a reception as a one-piece dress. A corduroy coat suit is one of the smartest costumes for morning wear, and will be very popular this coming season. A top coat can never take the place of a tailor-made suit, but this style wrap is very often worn over a cloth coat suit—for morning wear it taking the place of a fur coat.

EVENING WEDDING DRESS

To M. C.—Whether or not you wear a hat to an evening wedding reception depends somewhat upon how elaborate and formal the wedding is. If full evening dress is worn, it is better not to wear a hat, but simply some kind of a becoming hair ornament. For a smaller wedding a hat should be worn with a theatre gown—that is, a gown that is a little low in the neck and has elbow sleeves.

SECOND MOURNING

To E. G.—Second mourning is simply a little lighter mourning, or the leaving off a crepe veil or crepe trimmed gowns, and a little more latitude in trimmings, dress accessories, etc.

Face veils may be worn—trimmed with bands of grosgrain ribbon—but if you insist upon wearing a gown or hat trimmed with crepe, then the veil should be bordered with crepe also.

FOR MEDITERRANEAN TRIP

To G. A. H.—The best thing to wear for an ocean voyage is a small toque that fits close to the head in the back, so when you lean against the steamer chair it is not uncomfortable. Other than this, the best thing is a little automobile bonnet, if these are becoming. On board steamers nowadays the women dress very much better than they used to, and one should be careful to have becoming, small hats for steamer use and not wear tam-o'-shanters and men's caps and other abominations that one often sees on American tourists. All one has to consider is a hat that is be-

(Continued on page 96.)

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Possesses two important and exclusive features. *It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only.* At the stores, or sample pair on receipt of 25 cents. Every pair guaranteed.

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be unique, it must fit gracefully and have
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for they have been authoritative since the
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Ask for and insist on CORLISS collars
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SUITABLE FOR FALL AND WINTER
WEAR, NOW ON DISPLAY IN ALL
FIRST-CLASS MILLINERY SHOPS
AND DEPARTMENTS.

ASK TO SEE FISK HATS

D. B. FISK & COMPANY
CHICAGO



ANSWERS TO CORRESPONDENTS

(Continued from page 94.)

coming and that will not blow off, and has no stand-up trimmings—so that a long chiffon veil can be worn with it if necessary.

SUNDAY EVENING DRESS.

To M. H.—The correct dress for dining on Sunday evening depends very much upon where you are. In some cities it is not considered good style to dress for Sunday evening dinner, but in New York one dresses exactly the same for Sunday evening dinner as one does for any other day—that is, for a dinner on Sunday night, at which there are men and women, a man would wear evening clothes and a woman a low gown for any formal dinner; for an informal dinner the woman would wear a less décolleté gown, but still an evening gown, and it is always better style for a man, when dining with men and women, to wear evening dress rather than a dinner jacket—although there is great latitude for this, and many men wear the dinner jacket instead of full evening dress, especially in summer.

THE TOILET.

To A. P.—If you wish to take any special treatment, we advise you to see a physician who is a skin specialist, as different skins require different treatments. You failed to mention in what issue of Vogue you read of a nail bleach. Two of the simplest and best remedies for removing dark stains from under the nails, however, are powdered pumice or peroxide. These must not be used too frequently, as they make the nail brittle. To manicure the nails, first of all file them to the desired length and shape, then wash the hands in warm water and soap—dry them thoroughly and rub cold cream well into the cuticle so that the hardened skin may be carefully cut away with manicure scissors, without any injury. The nail may be cleansed inside with a bit of powdered pumice applied with an orange wood stick. Then the hands must be washed again and the nails polished with a good paste and a buffer.

For wrinkles, we advise massaging gently the face with a good cold cream. Any oil is apt to make hair grow on the face and is hence undesirable. Violet ammonia, if used in very small quantities, one or two drops to a basin of water, should not injure the face—neither do we consider a rubber complexion brush injurious to the complexion.

Orris root is usually mixed with another sachet powder when used to fill a sachet, etc. You can obtain any scent of sachet powder at a drug or department store.

WEDDING SILVER.

To E. W. F.—The necessary silver for a bride is: four sets of spoons, which includes soup, dessert, teaspoons and after dinner coffee; butter knives; four sets of forks, including oyster forks and two sizes of steel knives with silver handles. If the carving is to be done on the table, two sets of carvers will be needed.

The newest and prettiest chest to hold these comes without drawers now and the silver is arranged in piles with the two sets of knives spread in the cover of the box—the whole lined with soft ooze leather.

A MUSICAL.

To G. L.—For an invitation to a musicale use your visiting cards, writing on them "From four to six" or whatever hours you wish your reception to be, and then "Music" with a capital M, and below that, "To meet," and then the name of your sister. For refreshments serve chocolate with whipped cream, and either coffee or tea, small fancy cakes, sandwiches and bonbons. You should send out your invitations about ten days in advance; and have a maid or man servant stand at your door to open it as people arrive, without the necessity of their ringing. And unless you know everybody well, it is better to have your guests announced. This is not necessary, but is usually done. The dining table should be covered with a fine cloth with a lace centre piece and a silver or crystal bowl of flowers in the centre; and if you have them, silver trays on either end with

the tea and chocolate service. The plates of candy, sandwiches, etc., are set on the table. You can either invite two of your friends to serve tea and chocolate or have it served by servants. It would be very nice to serve punch also, but this is not necessary.

WEDDING BUFFET LUNCHEON.

To M. S.—The proper way to serve refreshments at an afternoon wedding reception is just the same as for an afternoon tea. The dining room table is set with a pretty floral centerpiece, dishes of sandwiches, cakes, candies, etc. Then on a side table are put piles of plates, cups and saucers and the necessary silver. At one end of the dining table a punch bowl may be placed if you serve punch. Have either waiters or waitresses to serve the refreshments; and serve bouillon, salad, croquettes, ices, fancy cakes and black coffee. If it is a very simple affair, you may omit the salad, bouillon and croquettes. Champagne is usually served at wedding receptions, but, if you prefer, you may have punch. A large decorated wedding cake may be put at one end of the table. This is more usual than having the wedding cake in small boxes, which is the custom at large receptions.

CORRECT SERVING.

To Mc. G.—Are not guests served at the dining table before the lady of the house, and is there any change made from the established custom at any time?

Ans.—The following order is always observed in serving at table in England, and is the correct usage here:

With one footman, service commences with the lady seated at the right hand of the master of the house, from thence continuing around the table.

At a very informal luncheon where one servant alone is kept and a la Russe service not required, it is the rule to help the ladies before the gentlemen; and the master or mistress says distinctly to the servant at the moment of his taking the plate from the table, "For Mrs. A." This is old fashioned and most informal. When a servant hands an entree or sweet he does not hand it to the ladies before the gentlemen, but in the order in which the guests are seated, commencing with the lady seated at the right hand of the master of the house. When only members of a family are present at a luncheon, in England, the mistress of the house is the first to be helped.

At large dinners, where there is a number of footmen, the order of waiting at table is to commence serving each course simultaneously to the ladies seated on the right hand and left hand side of the host or master of the house, and from thence to each guest in succession, in the order in which they are seated—ladies and gentlemen alternately. The host is served last.

GUESSING CONTESTS

To I. H.—An amusing guessing contest can be arranged by cutting from periodicals the pictures of musical composers, song writers, etc. (or get the Perry or other inexpensive reproductions of these), mount them on cardboard and number them; then arrange them in some effective way in your room—pinned to the portieres, laid upon the tables, or disposed of in some such way. Each guest is then provided with a pad and pencil and the one who correctly guesses the largest number of names wins the prize.

Another guessing game, if you have some one who plays well, is to take twenty songs, some very well known and some not so well known, and play the refrain of each, playing them all over once and then repeating them; and the person guessing the largest number of these wins the prize.

GLOVES FOR CHURCH WEDDING

To S. W. D.—Gloves of gray suede to match your gown would be the best choice you could make, as you wish to retain an all-gray costume because of your compulsory mourning. Otherwise gloves of white suede or glacé kid would have been in good taste.



The Louise Mary Waist

Carefully Tailored to Measure

Made from the best materials. Perfect fit and graceful lines guaranteed. Money cheerfully refunded if not satisfactory in every respect.

White Madras	-	-	\$3.00
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Tailored Suits from \$65.

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New models in long coats for street and evening wear.

Custom fur work of the highest character executed in our own workroom, from our superb stock of dressed skins, the largest and most valuable in America.

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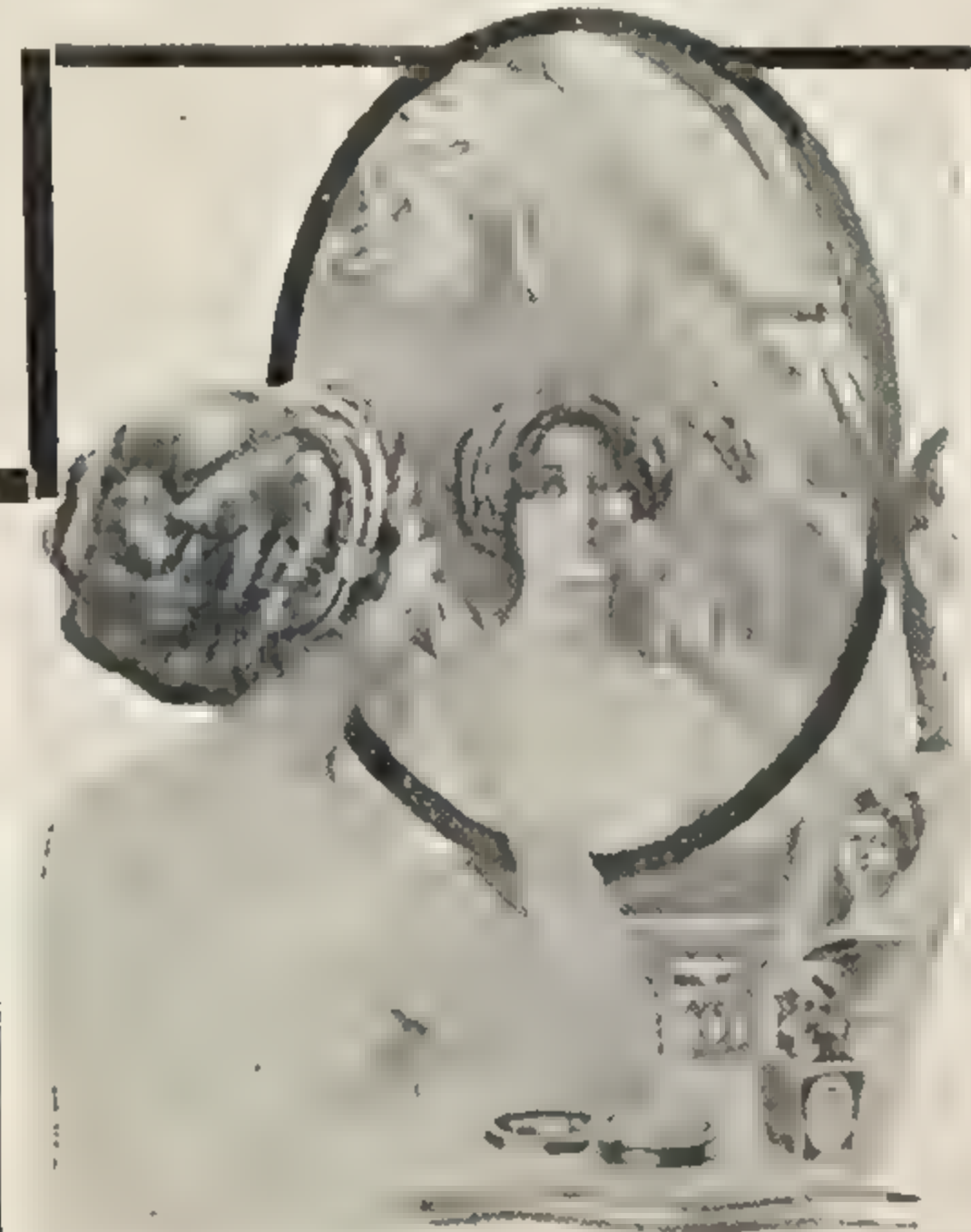
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Evening Gowns, \$22.50 upwards,
Serge Gowns, \$18.75 upwards,
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has no place in your mirror. It will vanish
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AUBRY SISTERS' FAMOUS BEAUTIFIER

A preparation that is prolonging the youth of thousands of women by imparting to the skin a clear white texture, rounding out the face by nourishing the underlying tissues, and removing blackheads, freckles and all skin irritations. A scientific preparation, absolutely harmless.

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Men find the Beautifier delightful for use after shaving. 25c. 50c. 75c.

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used with the Beautifier, gives just the life and color to the complexion that women desire. Cannot be detected and is perfectly harmless. 25c. 50c.

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poured straight from the thoroughly chilled bottle over cracked ice.

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Instead of lemon in Russian Tea; in place of hot lemonade— $\frac{3}{4}$ Dole's Pure Hawaiian Pineapple Juice and $\frac{2}{3}$ boiling water poured over a little sugar.

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Ask your physician about pineapple juice. James D. Dole's discovery of the process of refining the pure juice of picked ripe Hawaiian Pineapple makes Dole's Pure Hawaiian Pineapple Juice The Most Healthful and Delightful all-the-year-round drink in the World, —because absolutely nothing is added.

The cap tears off. No key or corkscrew needed. Quarts, Pints, Half-Pints, Quarter-Pints.

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S O C I E T Y

CALENDAR OF AUTUMN SPORTS

AVIATION

Oct. 22nd-30th.—Aviation Meet at Belmont Park, including Gordon Bennett Race.
Oct. 29th.—Contest for World's Speed Championship.
Nov. 2nd.—Gordon Bennett Cup.

AUTOMOBILING

Oct. 22nd-30th.—Open air Auto Exhibition; Belmont Park.
Nov. 3rd, 4th and 5th.—The Fall Meet of the Atlanta Automobile Association at the two-mile motordrome at Atlanta, Ga.
Nov. 5th-6th.—Track meet under the auspices of the New Orleans (La.) Automobile Club.
Nov. 5th-7th.—Los Angeles-Phoenix Road Race.
Nov. 24th.—Mile High Hill Climb at Redlands, Cal., under the auspices of the Mile High Hill Climb Association.
Nov. 24th.—Road Race under the auspices of the Savannah (Ga.) Automobile Club, over roads in the vicinity of Savannah.
Nov. 24th-26th.—Race Meet at the Los Angeles, Cal., Motordrome.
Dec. 1st-8th.—First Annual Aeronautical Exhibition under the auspices of the Aero Club of Illinois. To be held in the Chicago Coliseum.
Jan. 7th-21st.—National Automobile Show; Madison Square Garden.

HORSE SHOWS

Nov. 14th-19th.—International; Madison Square Garden, New York.
Nov. 21st-26th.—Chicago, Ill.

HORSE RACING (AMATEUR)

Nov. 5th.—Annual Meeting Great Neck Racing Association; Great Neck, L. I.
Nov. 8th (Election Day).—Annual Meeting United Hunts, Belmont Park.
Nov. 10th.—Steeple Chase at Nirvana, Gould-Brokaw place, Great Neck, L. I.

TENNIS

Feb. 22nd, 1911.—Seventh Regiment Tennis Club, New York City; indoor tennis for men.
Feb. 28th.—Palm Beach Tennis Club, Palm Beach, Fla.; Championship of Florida.
March 7th.—Vedado Tennis Club, Havana; Championship of Cuba.

FOOTBALL

Nov. 19th.—New York University vs. Annapolis, Annapolis.
Nov. 12th.—Georgetown vs. University of Virginia.
Nov. 19th.—Yale vs. Harvard.

GOLF

Nov. 3rd.—Baltusrol Golf Club, qualifying round for November cup.
Nov. 6th.—Baltusrol Golf Club, morning; final round match play for club championship, first round match play for November cup, medal play handicap; afternoon; four-ball foursome medal play handicap.
Nov. 12th.—Baltusrol Golf Club; handicap against bogey and second round match play for November cup.
Nov. 19th.—Baltusrol Golf Club; semi-final round match play for November cup.
Nov. 26th.—Baltusrol Golf Club; medal play handicap and final round match play for November cup.

MISCELLANEOUS SPORTS

Duck Shooting.—Nov. 1st, on waters of Maryland and Virginia.

DIED

Addoms.—On Sept. 24th, at Briarcliff, Mrs. Mortimer C. Addoms.
Chartrand.—In Newport, R. I., Friday, Oct. 7th, 1910, Louisa Julianna Macomb, widow of John Louis Chartrand, in the 82nd year of her age.
Crowinshield.—On Sept. 26th, at Naples, Caspar S. Crowinshield, son of the late Rear-Admiral Arent Schuyler Crowinshield. Mr. Crowinshield was American Consul at Naples.
Harper.—At New Windsor, N. Y., Oct.

2nd, Joseph Abner Harper, 78 years of age.

Gilford.—On Thursday, Oct. 6th, at his residence, 473 Lexington Avenue, New York City, Thomas Buchanan Gilford, in the 94th year of his age.

Homer.—On Sept. 30th, at Portland, Me., Winslow Homer, aged 74.

Roelker.—On Sept. 29th, in Washington, Rear Admiral Charles R. Roelker (retired).

Ronalds.—At his residence, Tuxedo Park, Oct. 11th, George Lorillard Ronalds, aged 47.

Tree.—On Sunday, Oct. 9th, 1910, Lambert Tree, in the 78th year of his age.

ENGAGED

Arms-Edmonds.—Miss Mary Taylor Arms, daughter of Mr. John Taylor Arms, of Washington, D. C., to Mr. Dean Stockett Edmonds.

Bouche-Whiton.—Miss Claire Bouche, the daughter of Mrs. Henry L. Bouche, to Mr. Augustus Sherrill Whiton, son of Mr. Louis C. Whiton, of New York.

Brown-Hutcheson.—Miss Martha Brookes Brown, daughter of Mrs. Brookes Brown, of Burlington, Vt., and New York, to Mr. William Anderson Hutcheson, of New York, son of the late John M. Hutcheson, of Greenock, Scotland.

Burr-Drayton.—Miss Frances Burr, daughter of Mr. Winthrop Burr, to Mr. William Astor Drayton.

Christian-Gardiner.—Miss Margaret Douglas Christian, daughter of the Rev. George M. Christian, to Mr. William H. Gardiner, son of the Rev. Frederick Gardiner, of Yates School, Lancaster, Pa.

Cobb-Hunter.—Miss Effie Henderson Cobb, daughter of Mr. H. Wellington Cobb, of New Orleans, La., to Mr. Guy Hunter, of Boston.

Converse-Derby.—Miss Olga Converse, daughter of Mrs. George A. Converse, of Washington, to Mr. Augustine Derby, of Boston.

Curtiss-Pratt.—Miss Dorothea Curtiss, daughter of Mr. William H. Curtiss, of Summit, N. J., to Mr. Arthur D. Pratt, of Brooklyn.

Davis-Moore.—Miss Winifred Davis, daughter of Mr. Samuel Todd Davis, of Washington, to Lieut. Richard C. Moore, Corps of Engineers, U. S. A.

Deering-Danielson.—Miss Barbara Deering, daughter of Mr. Charles Deering, of Evanston, to Mr. Richard Ely Danielson, of New York.

Dix-Becker.—Miss Eulabee Dix, daughter of Mrs. H. P. Dix, of this city, to Mr. Alfred LeRoy Becker, of Buffalo.

Edsall-Hetherington.—Miss Mary Louise Edsall, daughter of Bishop Samuel Cook Edsall, of Minnesota, to Mr. Ferris Sands Hetherington, of New York.

Firth-Geer.—Miss Marion Firth, daughter of Mrs. John Firth, of South Orange, N. J., to Mr. Garrow Thorp Geer, of New York, son of Rev. William Montague Geer.

Hayden-Macy.—Miss Dorothy Trumbull Hayden, daughter of Dr. James Raynor Hayden, to Mr. Alfred Macy, of New York and Montreal.

Howland-De Rham.—Miss Nathalie M. Howland, daughter of Mr. Louis Howland and granddaughter of Col. Frederick Lawrence, to Mr. Frederick F. de Rham, son of Mr. Charles de Rham, of 24 Fifth Avenue, New York.

Howe-Bruyn.—Miss Marjorie Foote Howe, daughter of Mrs. David Summers Howe, of No. 340 Riverside Drive, New York, to Mr. James I. Bruyn, of New York.

Lucas-Jones.—Miss Helene von Stoltz Lucas, daughter of Mrs. Alexander Ludwig Lucas, to Mr. Philip Livingston Jones, son of Dr. Oliver Livingston Jones, of New York and Cold Spring Harbor, L. I.

Mayo-Smith-Philips.—Miss Lucy Mayo-Smith, daughter of Mrs. Richmond Mayo-Smith, to Mr. Ulrich Philips, of New Orleans, La.

Norton-Holsman.—Miss Katherine De Witt L. Norton, daughter of Mr. John Treadwell Norton, of Albany, to Mr. Gerald Holsman, of Philadelphia.

Patten-Jackson.—Miss Christine Patten, daughter of Col. William S. Patten, U. S. A., retired, of Washington, to Mr. Robert R. Reed.

Story-Stewart.—Miss Gwendolyn Marion Story, daughter of Mr. William Waldo Story, of New York.

(Continued on page 100.)

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I have used your Crème Nerol and appreciate its rare qualities. I gladly recommend its use to others.



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CREME NEROL is a combination of the very purest imported oils, and every jar is prepared under the personal supervision of Mr. Pullen, who is a face specialist.

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Not a drop of preservative or an atom of harmful ingredients enters into its composition, and it most positively will not promote the growth of hair on the face.

It is a strictly hand-made cream, not machine made.

What CRÈME NEROL does.

Used as directed, the tonic effect of CREME NEROL upon the relaxed facial muscles and the attendant flabby condition (the cause of all lines and wrinkles) is most pronounced. It softens, whitens, refines and beautifies with nature's most efficacious aids the sallow, rough or impaired complexion.

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252 Fifth Avenue, New York.

S O C I E T Y

(Continued from page 98.)

Story, to Capt. Courtenay Stewart, attaché of British Embassy in Rome.

Ward-Carson.—Miss Ruth Charlton Ward, daughter of the late James Montfourd Ward, to Mr. John A. G. Carson, of Philadelphia.

Worden-Morrison.—Miss Magdalen S. Worden, daughter of Mr. Floyd Worden, of South Orange, N. J., to Mr. George Austin Morrison, Jr.

WEDDINGS

Aspinwall-Tomkins.—In Holy Trinity Church, Philadelphia, on Oct. 27th, Mr. Henry Lloyd Aspinwall, son of the Rev. John A. Aspinwall, of Washington, D. C., and Miss Susan Elliott Tomkins, niece of the Rev. Floyd W. Tomkins, rector of Holy Trinity, Philadelphia.

Castel-Ripley.—On Saturday, Oct. 15th, at the home of the bride's mother, Mrs. Sidney Dillon Ripley, at Hempstead, L. I., the Count Pierre de Viel Castel to Miss Annah Dillon Ripley.

Carlin-Curll.—At the Rittenhouse, Pittsburgh, Pa., Oct. 18th, Mr. David Noble Carlin and Miss Carolyn Curll, daughter of Mr. A. V. Curll.

Clowes-Stewart.—In All Angels' Church, New York, on Oct. 11th, Mr. John Henry Clowes, formerly of London, England, and Miss Jane M. Stewart, daughter of Mr. James M. Stewart, of No. 174 West 79th Street.

Coolidge-Byram.—On Oct. 22nd, at Calvary Episcopal Church, Pittsburgh, Mr. George Geer Coolidge, of New York, and Miss Ethel Byram.

Cutler-Fish.—In the Church of St. Philip's in the Highlands, Garrison on Hudson, October 22nd, Mr. John Cutler, of Manchester, Mass., and Miss Rosalind Fish, daughter of Mr. Hamilton Fish.

Davenport-Demorest.—At St. Thomas's Church, Fifth Avenue, New York, on Oct. 22nd, Mr. William Rufus Davenport and Miss Alice Louise Demorest, daughter of Mr. William Curtis Demorest.

Fox-Morgan.—On Oct. 11th, at the West Presbyterian Church, 42nd Street, Mr. Frederick Price Fox, to Miss Josephine Morgan.

De la Greze-Steele.—On Oct. 19th, at the home of the bride's parents, Mr. and Mrs. Charles Steele, at Westbury, L. I., Count Jean de la Greze, of Paris, and Miss Eleanor Steele.

Eames-Wilkinson.—At Clinton, Ohio, Oct. 15th, Mr. Frederick Marshall Eames to Miss Emma Maria Wilkinson, daughter of Mr. James Wilkinson.

Etherington-McKinney.—At the First Presbyterian Church, Greenwich, Conn., Mr. Sanford Garland Etherington, son of Mr. William F. Etherington, of New York, and Miss Dorothy McKinney, daughter of Mr. Robert C. McKinney, of New York.

Hall-Waters.—On Oct. 20th, at St. Thomas's Church, Fifth Avenue, New York, Mr. W. Hunt Hall, eldest son of Dr. Wm. H. Hall, and Miss Ruth Waters, daughter of Mr. John Rapier Waters.

Holsman-Norton.—On Oct. 29th, at the home of the bride's father, at Albany, N. Y., Mr. Gerald Holsman, of Philadelphia, and Mrs. Katherine Dewitt Norton, daughter of Mr. John Norton.

Lyon-Bristol.—In St. Agnes Chapel, New York, on Oct. 22nd, Mr. Ralph Lyon, son of Mr. Edward H. Lyon, and Miss Hazel Knox Bristol, daughter of Mr. Robert D. Bristol, of New York and San Francisco.

Morris-Buell.—In First Presbyterian Church, Rochester, N. Y., Oct. 11th, Rev. DuBois S. Morris and Miss Alice Ray Buell, daughter of Mr. G. C. Buell.

Morris-Cuyler.—At Haverford, Mass., Oct. 18th, Mr. Cooper W. Morris to Miss Helen S. Cuyler, daughter of Mr. Thomas DeWitt Cuyler.

Noyes-Pallen.—On Oct. 19th, at the home of the bride, Mr. De Witt Clinton Noyes, son of Mrs. Henry D. Noyes, and Miss Janet Pallen, daughter of Mrs. Conde Benoist Pallen.

Olcott-Lattin.—In Lafayette Avenue Presbyterian Church, Brooklyn, Oct. 29th, Mr. Nelson Olcott, 2nd, a son of Judge W. M. K. Olcott, of New York, and Miss Mary Lattin, daughter of Mr. Homer A. Lattin, of Brooklyn.

Osler-Kershner.—Mr. Joseph Osler, son of Mr. Louis Osler, of Boulder, Colo., and Miss Florence M. Kershner, daughter of Mr. Robert C. Kershner, of Rochester, New York, were married on Wednesday, October 19th, at the home of the bride's parents.

Sands-Sheldon.—On Oct. 20th, at home of Mr. and Mrs. George R. Sheldon, parents of the bride, Mr. S. Stevens Sands, son of Mrs. William K. Vanderbilt by a former marriage, and Miss Gertrude Sheldon.

Sweet-Ingersoll.—On Oct. 19th, at the Hotel St. Regis, Mr. Stanley Adams Sweet and Miss Grace Avery Ingersoll, daughter of Mr. Horace L. Ingersoll.

Updyke-Connolly.—At the Church of the Heavenly Rest, on Oct. 29th, Mr. Edwin Hoyt Updyke and Miss Gladys Connolly, daughter of Mr. Thomas Connolly.

Vanderhoef-Young.—At the Cathedral of All Saints, Albany, N. Y., on October 15th, Mr. F. Bailey Vanderhoef, son of Mr. Harman B. Vanderhoef, of New York, and Miss Cornelia Alice Young, daughter of Mr. Horace Gedney Young, of Albany.

Wainwright-Cassard.—At St. Paul's Church, Fredericktown, Md., on Oct. 26th, Assistant Paymaster Dallas Bache Wainwright, U. S. N., and Miss Mary Emily Cassard, daughter of Chaplain William G. Cassard, U. S. N.

WEDDINGS TO COME

De Kay-Sloan.—Nov. 1st.—Miss Janet Craven de Kay, daughter of Mrs. Sidney De Kay, to Mr. William Simpson Sloan, grandson of the late Samuel Sloan, Grace Church.

Goodrich-Logan.—Nov. 1st.—Miss Gladys Goodrich, daughter of Mr. Horace A. Goodrich, Brooklyn, to Mr. Stuart Logan; Fullerton Presbyterian Church, Brooklyn.

Houghton-Ellis.—Nov. 15th.—Miss Florence Porter Houghton, daughter of Dr. Seymour Houghton, to Mr. R. M. Ellis, of Birmingham, Ala.; St. Bartholomew's Church.

Houghton-Gales.—Nov. 15th.—Miss Helen Seymour Houghton, daughter of Dr. Seymour Houghton, to Mr. George M. Gales, of Raleigh, N. C.; St. Bartholomew's Church.

Kirk-Schneider.—Nov. 15th.—Miss Susie Kirk, daughter of Mrs. John B. Kirk, of Evanston, Ill., to Mr. Hugo H. Schneider, of Chicago, Ill.; St. Mark's Episcopal Church, Evanston, Ill.

Murdoch-Von Steinwehr.—Nov. 16th.—Miss Nelly Louise Murdoch, daughter of Mr. and Mrs. Edwin Hope Murdoch, to Mr. Frederick Charles Von Steinwehr, at Grace Episcopal Church, Avondale, Cincinnati.

Pratt-Stillman.—Nov. 2nd.—Miss Constance Pratt, daughter of Mr. Dallas Bache Pratt, to Mr. Walter Negley Stillman; Grace Church.

DANCES

Adams.—Mrs. Edward D. Adams will give a dance for her daughter, Miss Ruth Adams, on Friday, Dec. 23d.

Coe.—Mrs. Henry E. Coe will give a dance at Sherry's on Dec. 27th to introduce her daughter, Miss Rosalie Coe.

Forsythe.—Mrs. George W. Forsythe will give a dance for debutantes at Sherry's on Friday, Dec. 9th.

Hoffstot.—Mrs. Frank N. Hoffstot will give a dance for debutantes at her home, 145 West 58th Street, on Wednesday, Dec. 28th.

Kennedy.—Mrs. Henry Van Rensselaer Kennedy will give a dance at Sherry's on Dec. 16th to introduce her daughter, Miss Marian Van Rensselaer Kennedy.

Cindrella Dances.—Dec. 8th, Jan. 26th, at Sherry's.

Junior Cotillion.—Dec. 6th, Jan. 3rd, Feb. 7th, at Sherry's.

Metropolitan Dances for Younger Set.—Dec. 29th, Feb. 25th and April 22nd.

Saturday Evening Dancing Class.—Dec. 17th, Jan. 7th and 28th, and Feb. 11th and 25th, at Delmonico's.

New Assemblies.—Dec. 9th and 30th, Jan. 20th, Feb. 17th and April 21st, at Delmonico's.

New Amsterdam Club.—Dec. 6th, Jan. 13th, Feb. 8th and 24th, at Delmonico's.

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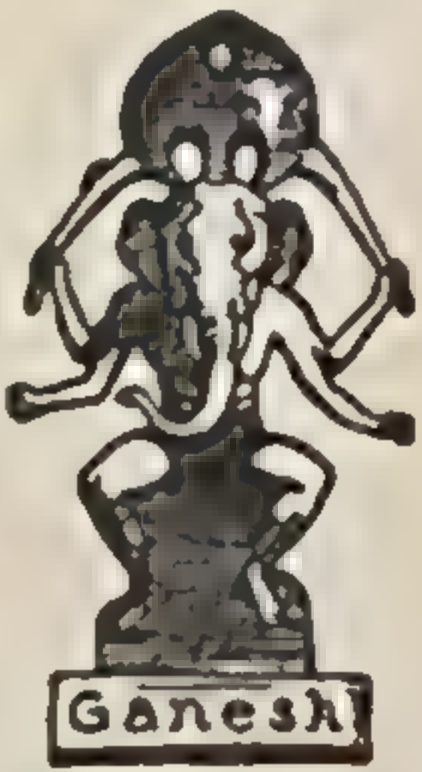
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FASHION DESCRIPTIONS

PAGE 33

LEFT FIGURE.—A draped wrap of black velvet lined with bronze satin. The deep shawl collar and cuffs are of black bear.

Model from Callot.

MIDDLE FIGURE.—Francis wrap of bronze velvet, beautifully embroidered by hand with same-tone silk. Lining of black satin.

RIGHT FIGURE.—Stunning suit created by Paquin. The skirt is of black velvet, with a deep yoke effect of white Italian lace. The coat, which is of white broadcloth, is trimmed with king's blue satin, and has a broad collar of transparent black chiffon, edged with a fold of black velvet beautifully embroidered in black and white. The collar is of black Valenciennes.

PAGE 37

LEFT FIGURE.—A tailor-made suit of black glacé velvet trimmed with black silk braid and baby bear fur. The skirt is a straight, simple model, slightly held in at the ankles. The jacket, which is single-breasted, closes at the front with olives and loops; and the collar is square at the back.

MIDDLE FIGURE.—A good-looking separate wrap of purple ratine, trimmed with black satin buttons and folds. The three-quarter length sleeve is cut all in one piece with the shoulder; and the collar and sleeves are finished with cachemire.

RIGHT FIGURE.—A serviceable dress of black wool back satin, with sleeves and upper bodice portion veiled with Nattier blue chiffon cloth. This frock closes at the centre front with tiny satin buttons.

PAGE 44

This gown is made of changeable velvet trimmed with brocade. The skirt has a seam at the centre front, and is slightly gathered at the sides and back. The bodice has sleeves cut in one piece with the upper portion. The neck is cut round at the front, but forms a point at the back. Pattern cut to order; price \$4 for the entire gown.

PAGE 45

LEFT FIGURE.—Wrap of black charmeuse designed by Francis. The cape and band encircling the wrap are of black satin. Black fox collar and cuffs. Pattern cut to measure, \$3.

MIDDLE FIGURE.—Back view of the Francis wrap showing the new, close-fitting, deep cape collar which is superseding the sailor collar.

RIGHT FIGURE.—Francis suit of blue serge trimmed with black soutache and braid. A cerise and gold embroidered band edges the collar. The bodice of this costume is of blue chiffon over a layer of green and red chiffon. Price of pattern: skirt, \$2.50; coat, \$2; or entire suit, \$4.

PAGE 46

LEFT FIGURE.—Gown of green brocade, with an interwoven thread of gold. A broad band of Point de Venise lace confines the drapery on the bodice and skirt. The high draped girdle is of darker green satin, and the roses are of white velvet.

MIDDLE FIGURE.—A dinner gown of white satin draped with black Chantilly lace. The bodice is draped in surplice effect, the fullness terminating in a rhinestone bowknot.

RIGHT FIGURE.—This gown is made of black velvet with transparent sleeves of beaded black net over silver net and rose chiffon. The bodice is trimmed with bands of silver on which is appliqued a Greek motif of black velvet, and the girdle also shows a touch of silver. At the back of the draped skirt is a shaped panel which, from the hips down, is detached from the skirt, revealing a lining of very pale pink satin. Cut-to-measure patterns of these gowns. Price \$4.

PAGE 47

LEFT FIGURE.—An evening wrap of deep blue chiffon, with a raised velvet pattern of the same tone. An ornament of antique gold holds the drapery at the back. Cut-to-order pattern in any size. Price \$3.

MIDDLE FIGURE.—Gown of pale green marquisette with a princess bodice and overskirt made of brocade net, the pattern being in various tones of blue, gold and green. The sleeve and upper bodice portion are transparent. Cut-to-order pattern in any size. Price \$4.

RIGHT FIGURE.—Charming gown made of fancy striped cloth of gold. The bodice is formed of a broad fichu edged with sable; the skirt is bordered with sable with pale pink roses placed at even intervals. Pattern cut to order; price \$4 for the entire gown.

PAGE 48

LEFT FIGURE.—Charmingly simple gown of rose silk cachemire. The skirt is circular and narrow, and caught in at the knees with a draped sash of chiffon which is loosely knotted at the centre front. At the sides and back there is a transparent tunic of chiffon, which has a pointed train. The bodice is draped at the front and at the back, the fullness terminating under Persian buttons.

MIDDLE FIGURE.—Dress of oyster-gray peau de souris, with a yoke and collar of transparent flesh-colored chiffon. The skirt is slightly gathered and has a seam at the centre front with a row of tiny buttons on either side. There is a draped girdle, and above this a shaped band, into which the bodice fullness is drawn.

RIGHT FIGURE.—Of old-blue crêpe mètre, with a tunic and bodice veiling of same tone chiffon and a hand-embroidered girdle. The yoke and cuffs are of lace. The underskirt is three-gored and plain, with a full tunic of chiffon gathered in at the bottom. The bodice is draped in surplice effect. Patterns of these models cut to order. Price 2.50 for skirt, \$2. for bodice, or \$4 for the entire gown.

PAGE 49

One of the new features of the winter style in head-dresses is the absence of the puff and also of the swirl; and in the place of these are curls, ringlets and soft, loose braids. Rolls, rats, puffs and inner pompadours are almost extinct, as nearly all of the coiffures are fairly flat, the hair resting close to the head. A part on the left side forms the most becoming effect; and wavy bangs or fringes are almost universally worn, being practically indispensable with the close-fitting hats of the hour. The only really new line in the arrangement of the hair is the dressing of the hair very low over the ears—so low, in fact, that in many cases the ears are completely hidden. The chignon is usually quite low on the head, and the newest chignons are formed of a loose fluffy braid of hair which terminates at either end with curls. The newest hair ornaments consist of high combs, barrettes, pins and buckles of rhinestones, or brilliants set in sterling filigree silver. These are such an excellent imitation of the real gems made of platinum and diamonds that it is practically impossible to tell one from the other.

UPPER FIGURE.—This head is dressed with a small pompadour, the rest of the head being almost entirely covered by a detachable "Calot Boucle," formed of half curls. The barrette is of pearls, and also the ornament.

MIDDLE FIGURE.—This coiffure shows a "plait nattée," which reaches from the nape of the neck to the centre of the head, the ends of the braid being finished with curls, and there are curls which extend across the top.

LOWER FIGURE.—On this head is an artificial front piece, or transformation, made on a net foundation which has a slight side part. At the back is a full braid, the ends of which terminate in ringlets. The ornaments are a comb, pins, and barrette of rhinestones set in sterling silver.

PAGE 50

LEFT FIGURE.—A fascinating Paul Poiret outfit of dark blue velvet, which consists of a dress, coat and turban to match. The dress is absolutely plain, being cut in princess style with a simple turn-down collar and tie of black satin. It fastens down the back with small gun-metal buttons. The coat is also of dark blue velvet with a deep collar, cuffs and facing of old-blue Persian bengaline. This coat is cut on loose lines, and is drawn in below the knees, on a broad, straight band. Large gun-metal buttons trim. The turban is made of old-blue velvet and black satin.

UPPER MIDDLE FIGURE.—Paul Poiret wrap of moss-green velvet with a lining of emerald-green satin and strips of natural skunk

(Continued on page 104.)

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FASHION DESCRIPTIONS

(Continued from page 102.)

fur. The bands are formed of hand em-
broidery in Oriental coloring.

UPPER RIGHT FIGURE.—Another Paul
Poiret evening wrap of biscuit-colored cloth
with a deep border and revers of cache-
mire. Bands of soft black lynx trim.

LOWER MIDDLE FIGURE.—An evening
gown of brown chiffon over cream satin.
The under-bodice of satin is cut in a
square, low neck, while the chiffon veiling
forms a small V-shaped neck, and is fin-
ished with a gold cord and tassels. The
waist line is very short, and indicated by
two rows of shirring over cord; and at the
knees is a band hand-embroidered in rub-
ber beads of Egyptian coloring. A dis-
tinctive feature of this gown is the odd
line at the bottom of the skirt. The bands
are formed of a soft, dark brown fur,
similar to sable. By Paul Poiret.

LOWER RIGHT FIGURE.—A creation in
white and gold, which discloses a very
clever treatment of brocade and fur. The
material used is white silk crêpon with a
large figure in gold, the bodice being
formed of fine gold lace veiled with chif-
fon. Gold cord, tassels and bands of er-
mine trim. The dainty hair ornament is
made of a strip of gold bordered with fur,
and finished with gold tassels which are
placed at the left side. By Maurice Mayer.

PAGE 51

UPPER LEFT.—A girlish theatre bonnet
formed of fine white lace, pale pink mes-
saline ribbon and tiny pale blue velvet for-
get-me-nots. From Henesey.

UPPER MIDDLE.—"Cap" of black velvet
with a "cockard" formed of black taffeta
plaitings. From Henesey.

UPPER RIGHT.—A Georgette model of
black velvet with a turned-up brim edged
with a black taffeta plaiting. A pheasant
bird trims. From Maison Bernard.

LOWER FIGURE.—An adorable theatre
bonnet formed of silver lace on a wire
frame. The flowers are poppies in rose
and dull red tones. From Henesey.

RIGHT FIGURE.—This gown is made of
coral satin, with a bodice and overskirt of
gray chiffon. The skirt is banded with a
strip of gold lace bordered with fur.

PAGES 52 AND 53

LEFT FIGURE.—The back view of this
suit may be seen on the opposite page, left
hand figure. This trig, tailor-made is of
purple ratine trimmed with black braid and
buttons. The jacket is somewhat Russian
in effect, the upper part having gathers which
terminate in a high waist line, but the pep-
lum has no fulness, and gives a straight,
slim line to the figure. The skirt is a two-
gored model with a seam over either hip,
and a flounce at the knees in front, which
has an inverted plait from the knees down.

MIDDLE FIGURE.—The reverse view of
this costume is shown on the opposite page.
This suit, which is a Francis model, is
made of brown velvet, elaborately trimmed
with black braid and black raccoon. The
skirt is a narrow two-gored model, with a
seam on each hip. It measures one and
three-quarter yards around the bottom. The
jacket is loose and double-breasted.

RIGHT FIGURE.—The back view of this
suit may be seen on the opposite page.
This model, by Drecol, is made of cache-
mire blue peau de souris, trimmed with
braid in a scallop design, and has a collar
and cuffs of beaver. The skirt has an
apron tunic effect back and front, over a
three-piece drop skirt, to which a flat
flounce and side panels are attached. The
jacket has sleeves cut in one piece with the
shoulders, and is double-breasted. Patterns
cut to order; price \$2.50 for skirt, \$2 for
jacket, or \$4 for the entire suit.

PAGE 54

LEFT FIGURE.—Tailor-made suit of Prus-
sian blue chambray cloth trimmed with a
broad black wool galon. The jacket is
short and very loose, and has revers of a
striped novelty poplin in Egyptian coloring.
The skirt is a straight model with a high
waist line. By Paul Poiret.

MIDDLE FIGURE.—Charming Louis xv
evening gown, made on a foundation of
coral liberty satin, veiled with écarle dotted
net. The bretelles and panier effect are of
two-tone coral chiffon, and the bowknots
are formed of velvet ribbon. Exquisite

hand embroidery in Saxe blue and pastel
green trims the bodice front, and dainty
Marie Antoinette roses are placed on the
sleeves and among the folds of the drapery.

RIGHT FIGURE.—A ravishing tea gown
of ciel-bleu crêpe mètre and silk thread
lace, with a transparent coat of ciel-bleu
chiffon, embroidered in silver bugles. A
rassementerie trimming, formed of pearls,
is placed on the belt and on the skirt.

PAGE 55

LEFT FIGURE.—Evening wrap of flame-
colored satin, veiled with old French blue
chiffon, brocaded and embroidered in dull
gold. Collar of black satin.

MIDDLE FIGURE.—Evening gown of ivory
crêpe mètre with a tunic of white chiffon
bordered with a band of mink. The skirt
has a shaped flounce of white and gold
brocade; and the bodice is formed of gold
tissue and brocade, elaborately embroidered
in pearls, beads and rhinestones.

RIGHT FIGURE.—Charming wrap of cache-
mire blue charmeuse, embroidered in same
tone silk. The collar and cuffs are of chin-
chilla, and the linings of gray charmeuse.

PAGE 56

LEFT FIGURE.—Tailor-made suit of dark
brown velvet. The skirt is a narrow go-
red model with a high waist line. Just above
the knees is a broad bias fold of velvet.
The jacket is trimmed with black braid,
and has black satin cuffs and collar. By
Drecol. The hat is made of tapestry
headed with a band of blue fox, and
trimmed with a single outstanding wing.

MIDDLE FIGURE.—Callot reception gown in
black and white. The skirt, which has a
narrow pointed train, is of black satin, and
the broad flounce of cream-colored filet lace,
is headed with a band of black velvet rib-
bon. The bodice is a combination of cream
lace and black satin. Georgette hat of black
velvet and white plumes.

RIGHT FIGURE.—Simplicity and elegance
are attained in this black and white gown
by Roof. The skirt is made of black crêpe
de chine and white broadcloth; the bodice
is entirely of cloth with a yoke of trans-
parent white chiffon, and yoke border and
cuffs of black chiffon. Bands of ermine
lined with black chiffon trim. The hat is
a Reboux model of white net, the brim
edged with a bias fold of black velvet,
and trimmed with fancy white aigrette.

PAGE 57

UPPER LEFT.—Turban of black velvet
trimmed with café-au-lait owl's wings.

UPPER RIGHT.—A theatre hat by Georg-
ette, made of old French blue and gold
brocade. Perched at the left side are two
plumes, white that run to blue, which are
headed with an ornament and tassels of
gold.

MIDDLE.—Stunning turban, built on long,
narrow lines. It is made of black velvet
laid in box plaits, and faced with old-blue
bengaline. The trimming consists of a band
and bow of gold beading.

LOWER LEFT.—A small hat by Marie
Louise, made of royal purple velvet and
trimmed with a breast and wings in the
same tone.

LOWER RIGHT.—Hat of black velvet with
an under brim of white velvet. The bow
is formed of velvet edged with a fold of
white maline.

PAGE 58

UPPER LEFT.—A fascinating theatre bon-
net, by Marie Louise, of royal purple vel-
vet, with a band of silver braid and a deep
hanging ruffle of cream-toned princess lace.

UPPER RIGHT.—Turban with a crown of
skunk fur and a deep brim of soft green
breast. Two fancy quills trim.

MIDDLE.—A large flat picture hat of
black velvet trimmed with ostrich in rose
pink tones. The flower at the front is
formed of gold tissue, with a rosebud in
the centre. From Georgette.

LOWER LEFT.—A theatre hat copied from
the one worn by the Russian princess.
This model is made of ciel-bleu satin and
silver brocade, with ciel-bleu fancy para-
disé at the centre back. A silver tassel
hangs at the right side. From Marie Louise.

LOWER RIGHT.—Hat of dark blue velvet
trimmed with dark blue and white plumes
"a petit pois." From Georgette.

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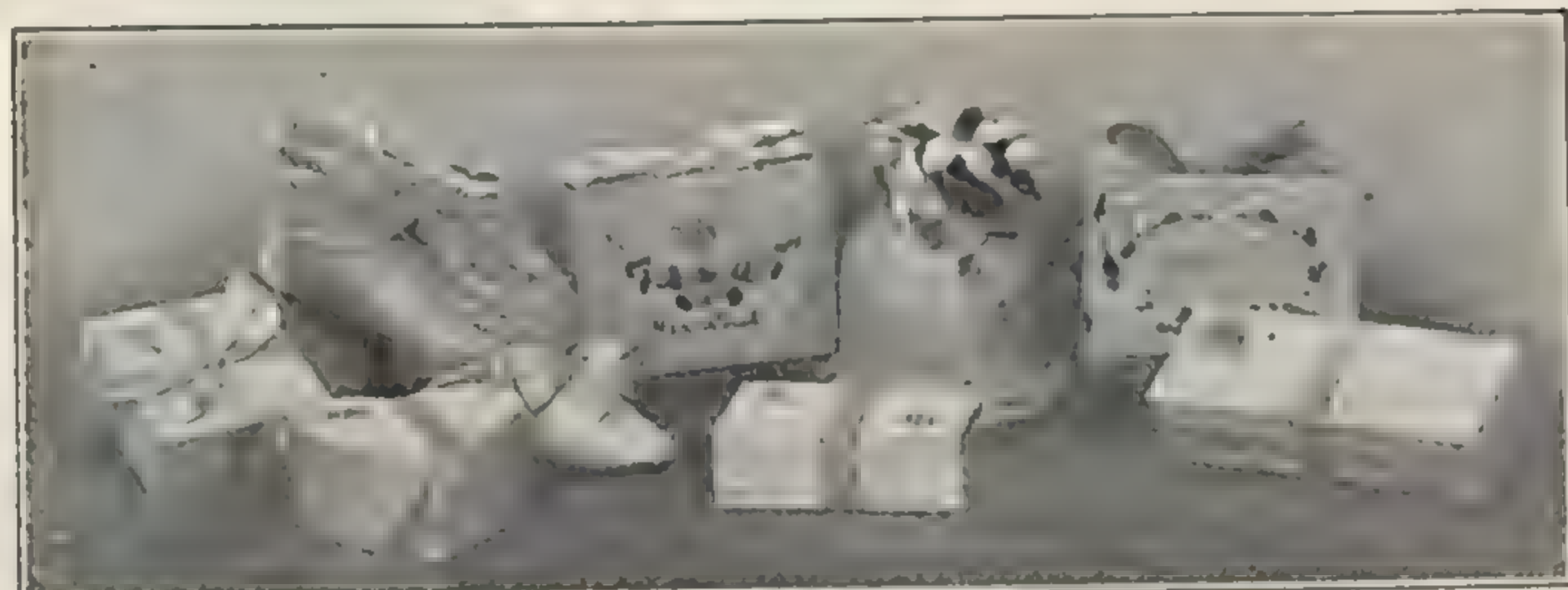
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ON HER DRESSING TABLE

A WHOLE series of exquisitely dainty odds and ends for the adornment of the boudoir and dressing table is made up in the French manner with moiré silks, gold galon and lace, dainty little reproductions of famous French pictures, and all the glory of artistic gilding. Among these are pretty jars for flowers of the same kind of papier maché as is used by florists, in glazed brown, but these receptacles are daintily covered with moiré, bound with gold galon, and each is further adorned with a pretty little French print in a frame of gold lace or braid. They are at least eight inches high, of generous circumference and cost but \$1.40. The colors of the silks are either rose, ciel bleu, or a rich green. Wicker baskets for sewing are gilded and of exquisite design, showing roses and leaves in relief. These may be lined if desired and they make dainty gifts. The same idea is carried out in waste paper baskets for the boudoir. There are all kinds of small articles in brocade, such as little plaques covered with glass and bound with narrow gold braid and lace, to be laid on the table under anything which might be injurious to a delicate surface, such as a pitcher of ice water or a vase filled with water. Prices for the latter range up to \$1.25 and begin at a very moderate figure. There are also large flat bags of cretonne in old-fashioned design, much the shape of the long-gone-by reticule, but of course in large size. These are bound with gold galon, and hang from straps of the same.

Hat-rests of gaily flowered chinz lift one's headgear from the shelf sufficiently high to protect the brim from any possible injury, and fascinating little bedroom candlesticks of carved and gilded wood fitted for electric light are to be had for \$2 or \$3.

MIRROR HOLDER—ROUGE CLOTH

One of the most convenient devices for holding a mirror close to the window or light of any kind is selling for \$3.50. It screws on the wall and opens out like a hinged telescope to the length of three feet in a flexible nickel holder which can be turned at any angle and which carries a large oval mirror at the end. This was especially designed as a shaving mirror, and while excellent for the purpose, it is equally serviceable for the woman who wishes to obtain a close scrutiny of her face in a strong light or to see her head at an angle which would otherwise necessitate the tiresome holding of a mirror. There is a smaller size, but the one mentioned is far better, though of course more expensive.

A rouge cloth is among recent innovations, and it has at least one obvious advantage—that of being easily carried in a small space; it may be applied in a few seconds without anyone being the wiser, as it has merely to be lightly rubbed over the cheeks.

SACHETS OF FLOWER ODORS

Winter gives as much demand for sweet odors as the springtime, and this is the month when replenishings should be attended to in the numerous sachets which should fill the closets, hat boxes, bureau drawers and every conceivable nook where this enticing form of spreading fragrance can be used. A clever woman who has made a success of all such matters has an unusually full variety of sachet powders, a few unique odors being among them as well as the more commonly used violet, heliotrope and rose. The scents to be found at her little shop are lasting and they perfectly reproduce the perfume of the flower. The prices differ according to the expense involved in their preparation, and as some of the rarer sachets cost more than when the usual essences are used, it would be better to get a list before ordering. They are daintily put up in glass bottles with screw tops.

HER FIRST SEASON'S GOWNING

(Continued from page 19.)

may yearn for it. She cannot wear brocades, sable furs, or precious stones, with any propriety, black velvet, camellias, point lace, nor tiaras. She must study her limitations during her first season, and exercise good taste, selecting her ornaments with discretion. Lace, as a trimming, she must use sparingly, but her jabots must always be immaculate.

AS TO ACCESSORIES

Her accessories must all be thoughtfully selected. Her satin or velvet slippers and silken hosiery must either match her evening gowns, ornamented with paste butterflies or buckles, or rosettes, or they must be made of gold or silver cloth, with stockings to suit. Black suede pumps are en règle indoors with black gowns, and white buckskin with lingerie costumes. Her outer-wear boots may be of black or tan leather, as she may select. In gloves, her supply must be generous to start with, and go on increasing, not ignoring the cleaner's claims.

HER GREATEST ASSETS

The débutante should be equipped with a party bag, made of brocade and gold lace, for carrying her fan, vanity outfit, dancing slippers, handkerchief, and whatever else she may need; it is also utilized for depositing in it her head-scarf with the maid before her entrance. In snowy weather, fur-lined high boots of velvet or broadcloth are worn in going to and from a motor or carriage, over the dancing slippers, and sometimes a chiffon calèche protects the head, although many young women, preferring not to flatten the coiffure, wear nothing of the kind. Of scarfs and reticules, she cannot have too many, nowadays, because they add charm to her grace, and the dainty head-bands and hair ornaments are hers by unquestioned right.

THE MODE IN FURS

(Continued from page 26.)

even from Esquimaux tribes, is in pure white ermine. The skins are sewn together in oblique pattern all about the rounding hem, and the tails are used only as a border. This cloak has a splendid collar and cuffs in natural blue fox, and a gold and green brocade lining veiled with blue-gray mousseline. A large white caracule kimono coat is made of black caracule from the hips downward, and a kimmer coat for skating is turned up at its hem, washer-woman fashion, and trimmed with dull silver cords and tassels.

THE NEW MUFF

Of course the newest muff is the large, round, long bolster, not heavily padded, but yet keeping its round shape, and holding the arms well up to the elbows. One in sealskin, perfectly plain with a lining of chiffon over brocade, is carried with a short kimono-shaped sealskin jacket, scant and square behind, slashed open a bit under the arm, longer and square in front, with the long kimono shoulder seam; it is short and wide at the wrist, the jacket being entirely bordered with skunk, or, as shown in the illustration, it is worn with an odd neckpiece of sealskin trimmed with tassels.

Little, short, fancy garments are quite fashionable. One is in blouse effect, in caracule is another, with a basque of musquash, girdled with black liberty satin. About the shoulders there is a deep fichu collar of liberty satin and musquash in pretty folds. Its sleeve has an added touch of the Oriental in a deep and very wide cuff falling quite to the hand, and which is in liberty satin and musquash.

NOTABLE COAT OF MOLESKIN

Finally, a word about moleskin, that most beautiful of soft pink-brown satin-like furs, the tiny pelts of which lend themselves most perfectly to combinations in quaint and novel mosaic arrangements. A long cloak made of moleskins placed in a small diagonal checkerboard fashion, has its hem curved inwards behind into a broad shaped band of black astrakhan, that rounds up the front in the accepted style. This long-shouldered, big-armed, wide-sleeved effect is beautifully finished with quaint fichu-like collar and broad cuffs of the black fur, and its lining is in golden-hued brocade enriched with bits of cordings and embroideries on corners and edges. A broad moleskin scarf, made of oblong pieces in vandykes, has a tab of the same fur, which draws it into soft folds in the middle of the back, its lining being of tucked mole-colored chiffon. Another scarf is of plain ermine bordered on its lower edge with a band of moleskin, and on its upper edge with a row of ermine tails. Finally, what could be more superb than this huge shawl of moleskins, pointed behind and with a bias seam there, draped over the arms, and with long square ends in front, rich brown chenille embroidery on dull copper net encrusting its neck and corners?



ANOTHER IMPORTED TOILET LUXURY
from the world-renowned

Maison Violet, Paris

(Pronounced "Ve-o-lay")

The illustration shows one of our special "Concentrés"—perfumes of such high concentration and purity that one drop is equal to a whole bottle of ordinary extract.

These "Concentrés" are the most delicious and most exclusive perfumes on the Paris market—now for the first time offered to the discriminating women of America.

The following odors are represented: Rose, Jasmin, Muguet (Lily), Iris, Heliotrope, Oeillet (Carnation) and Violette. They are put up in genuine baccarat cut glass bottles, in leather outer cases. There are three sizes, priced at \$2.00, \$4.50 and \$9.00 respectively.

The identical odors also come in a special Face Powder, packed in a beautiful embossed carton. Price, \$2.25.

CAUTION.—Do not use more than a single drop of the "Concentrés" at a time. Remember that they are the most highly concentrated perfumes in the world. The fragrance lasts indefinitely.

If your dealer does not offer these superb foreign toilet luxuries, write to

Frank M. Prindle & Co.,

Sole American Agents for the Maison Violet

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A sample card, scented with our new "Oryane" perfume, will be sent free on request.

SOMETHING NEW! What
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Practical—Artistic—Economical

The Davenport SANITARY POCKET Tooth Brush

For both men and women

75c. each
(nickel plate)

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Brushes
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HERE IS
JUST THE
TOOTH
BRUSH YOU
ARE LOOKING
FOR—The Davenport
Pocket Tooth
Brush—the latest, most
useful, and necessary toilet
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into a small silver plated or
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long, making it perfectly sanitary.

Davenport Brushes are scientifically constructed. The Brush is made of best French Bristles, either soft, medium or hard; a shape for every mouth, and cleans the teeth well. Bristles are set in hardback rubber, put together by the most skilled labor. A traveling requisite that looks well, weans well and works well.

Especially adapted to meet the requirements of

The Tourist, The Motorist, and in the Home.

Can conveniently be carried in a pocketbook, hand bag or vest pocket. Can be taken apart and cleansed instantly, no crevices of any kind to collect germs.

Sold by Altman's, Gimbels', O'Neill-Adams', Riker's, Marshall Field's, Chicago, and all druggists, department stores, and dealers in toilet supplies everywhere. If your dealer does not sell the Davenport Sanitary Pocket Tooth Brush, send us your name and address, and that of your dealer, and we will supply direct postpaid.

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Grosvenor's

Firlfelt Auto Boot

for cold weather motoring

A PERFECT protection against wind and cold when touring or shopping in an automobile; fits over the ordinary street or house shoe and has elastic braid fasteners, easily adjustable; thoroughly protects the feet, ankle and leg; is made of the finest all-wool Scotch-Mixed Firlfelt Felt in four beautiful shades—black, dark green, purple and Buff, trimmed with Firlfelt trimming; has leather sole so that it can be worn on the street; prevents the feet and legs from getting cold while motoring on coldest days, yet it has sufficient style to suit the most fastidious. Women's are lined with satin, men's with Firlfelt-Felt Lining. Men's style made only in black and Oxford-Mixed, and with regular buckles instead of braid fasteners.

If your dealer cannot supply you we will ship a pair, express prepaid, upon receipt of \$10.00. State size and width of shoe worn, and color desired. Write for book of "Grosvenor's Firlfelt Auto Boot." Look for trademark, Eskimo and dog on the sole.



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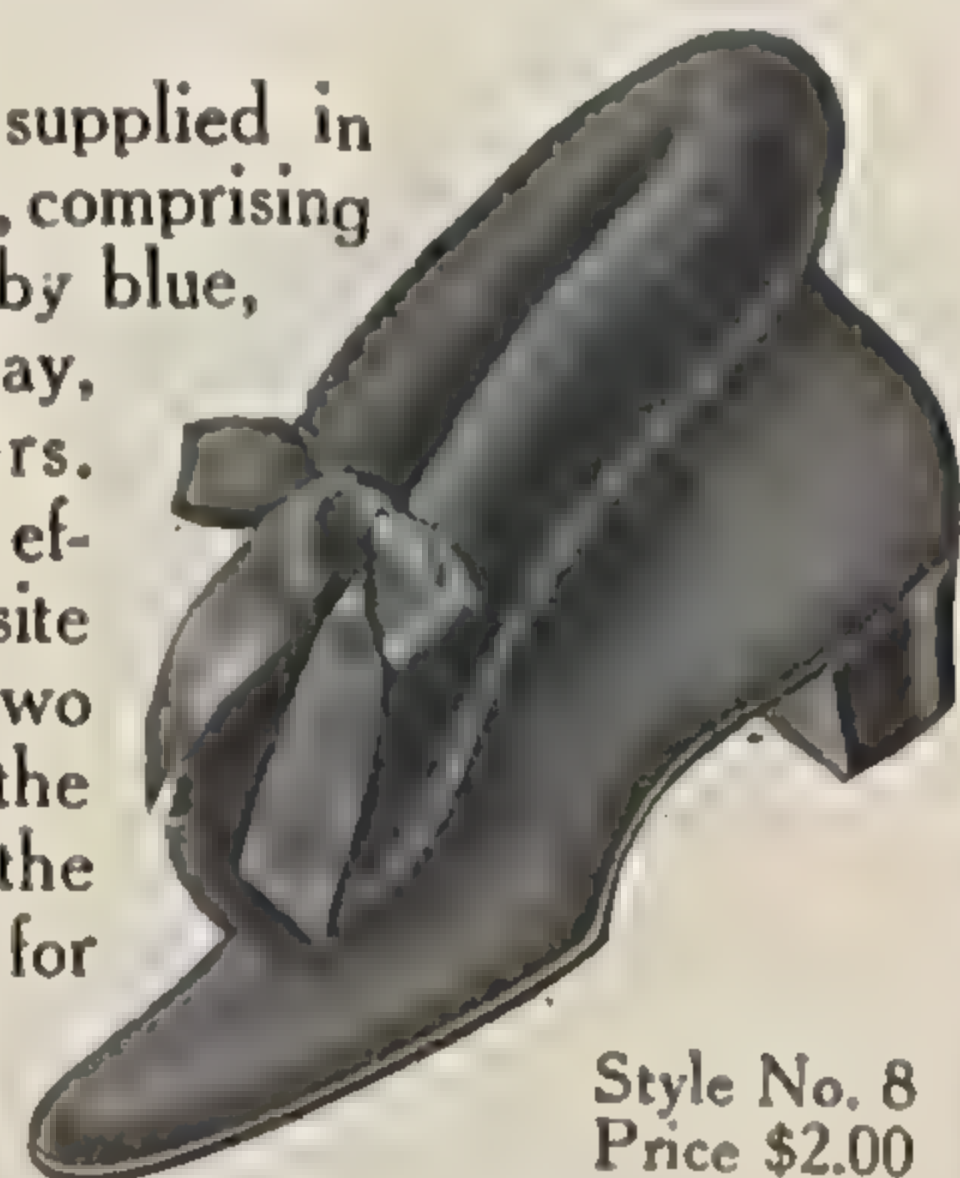
Firlfelt Slippers and Shoes

Are most comfortable and attractive for all kinds of household use, and may be worn with equal propriety in the living room, the boudoir or about the bed and bath room. They are made of the most beautiful all-wool felt, trimmed with our exclusive FIRLFELT, have steel arches which preserve their stylish shape and the height of heel that fastidious women desire.

The thirty styles are supplied in eighteen beautiful shades, comprising wine, lavender, baby blue, cardinal, blue, gray, black and others. The Scotch mixed effect is an exquisite combination of two colors. Look for the trademark on the sole. Send for Style Book of Slippers.



Style No. 27
Price \$2.50



Style No. 8
Price \$2.00

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One application of La Mira will instantly restore your gray hair to its original color and bring back your youthful appearance.

La Mira is absolutely unchanging—it will never wash off, rub off, nor fade—lasts as long as the hair lasts.

Ordinary hair "dyes" can be detected a block away, but nobody can ever tell that you have used La Mira Hair Coloring, even on closest examination.

La Mira contains no metallic substance whatever. It tends to promote the health and growth of the hair.

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For sale at all toilet goods counters in department and drug stores. Or we will send direct prepaid on receipt or price—\$2.00.

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Selling Agent for

La Mira Chemical Co.

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Having made arrangements in response to numerous requests, you can now have La Mira applied by experts in New York City. Write for full information.

Harriet Hubbard Ayer

1 West 34th Street, New York

THE LONDON MODE

(Continued from page 36.)

STAGE COSTUMING

The under-skirt is all of satin, and a wide band of it trims the crêpe over-dress. The round yoke, with its high choker, is of white mousseline de soie; the upper cuffs on the short sleeves and the pretty tabs that turn up above the wide wrinkled belt are of white satin; covered with black satin and held by cord loops are the little buttons that lavishly adorn this gown.

Gowned also in black satin is the left figure, but the dense blackness of the satin is much lightened by its ornamentation of rich Flanders lace. The manner of its arrangement over the shoulders is clearly shown in the sketch. Passing under a narrow belt of black velvet, fastened by a large jet cabochon, the lace scarf is drawn towards the front and caught knee length by a long jettied pendant. Straight across the back breadth, headed by a velvet band, falls a wide lace flounce.

GREEN AND GOLD BEAUTIFULLY COMBINED

The gown shown on the middle figure, of emerald green mousseline de soie, is elaborately embroidered in gold and trimmed with green silk fringe. Embroidery and fringe shape one half of the corsage, and wind the figure to finish in the pointed train. The hats worn by these three women show some of the latest shapes. That on the middle figure is markedly picturesque with its sable fur skull cap, pressed close over the hair, and the band of fur at one side. The huge Rubens crown is arranged in stiff, puffed velvet folds. White and black tulle, lace and velvet are combined in the makeup of the big hat worn by the figure on the right; while the hat on the left, simple enough, of black satin, faced with black velvet and trimmed with white plumes, is smartly poised into notice. The art of correctly poising a hat holds the secret of its success.

LATEST FASHION IN HAIRDRESSING

In another group a delicate blonde was adorable in a toilette of water green satin and Venise lace. Over a trailing lace under-skirt, the three-quarter long, satin over-dress, widely edged with dark sable fur, hung straight and a little full from a rather high, round waist-line. All of lace was the low-cut corsage with its tiny basques belted with twisted green cords; fur edged the tiny sleeves, and followed the line of the neck; as the bands of fur turned to descend to the belt line, they were held by diamond buckles. Hatless, her lovely hair was dressed in a new manner—quite the latest fashion. Flat and close over the top of the head, it shone like satin from careful brushing as it banded a short fringe that fell, uncurled, over the forehead; then it turned into lightly waved locks that covered the ears and rippled into tiny curls, filling the nape of the neck, below the smooth upper part wound into a small puff and held by a carved comb of dull yellow tortoise shell. How small the head seemed dressed in this new manner, beside many others that night, and how enticingly simple it looked! With her wonderful russet hair the second woman was resplendent in a Redfern gown of deep-toned orange crêpe de chine. Short and scant, the plain skirt fell straight from the round-waisted pose of the novel corsage, a square, bib-like piece hanging back and front from the shoulders; as it bloused a little over the belt, in the open sides showed the lining of dull Chinese blue. The Irish lace chemisette, with short Mandarin sleeves, shaped a small, square neck. Her shining hair wound her head in two flat, loosely woven braids above the little fringe over her forehead and clusters of tiny curls in the neck. Two-inch wide, a band of beautifully carved gold wound her head between the braids, and she wore long dangling earrings or carved gold. To those who look far ahead the new fashions in hairdressing seem to point decidedly to smaller hats—even to little bonnets—so closely is the hair kept to the shape of the head. Curls are used in abundance; little bunches of them are stuck among smooth braids and bands in a simple, natural-seeming manner. The highly wrought, studied "chignons" and puffs of last summer, as well as the banded "caps," are set aside for these less labored achievements.

The stately and becoming Tudor fashion of gowning, and the beauty of modern silk weaving, is splendidly shown in costumes worn in the play of Henry VIII, and one easily detects from them the source of many bits of details in the autumn and winter models. As Queen Katherine, Violet Vanbrugh wears in the trial scene a dress of wondrous damask silk in dull blue, patterned with lines of gold embroidery. The over-dress of heavy crimson velvet is also embroidered in gold and trimmed about with fur, and fur also edges the big sleeves, over long under-sleeves of gold gauze.

Miss Laura Cowles, dainty and lovely, as Anne Boleyn, seems burdened by the splendor of her coronation robes of wonderful white brocade silk, as rich in design and in weave as the silks of old. Her train of silver cloth is lined with crimson and edged with ermine fur, and ermine fur turns up the sleeves. She is a winsome maiden, at her first meeting with the King at Wolsey Palace, dancing with him, gowned in salmon pink satin opening over a petticoat of white brocade appliquéd with pink ribbon embroidery; on this gown, also, the sleeves show the pretty lining as they turn over into cuffs. And why does not some clever woman copy the quaint cap she wears with this costume for a theatre cap?

SMART TWO-PIECE SUIT

In striking contrast to these gorgeous reminiscences of a bygone period are the extremely simple but chic gowns worn on the stage at Wyndham's theatre. Redfern designed them, and in all things they represent the latest word of the moment. How smart a coat and skirt costume worn in the last act! Of coarse waled navy blue serge, the skirt is short and plain, but the three-quarter long coat shows novel features in its shaped basques, outlined with much black braiding, and many little black buttons used to trim it. A long, narrow shawl collar, that turns to the very hem, laps low under two large braided buttons, and inside shows the edge of a black and white silk waistcoat.

DARING COLOR SCHEMES

At the Lyceum Miss Thomas wears a lovely gown in which pink, blue and violet shades are wonderfully intermingled into harmony. The colors are intensified and accented by a wide girdle of mauve velvet and a splashing bow of the same velvet set cunningly among the draperies of the skirt. Miss Lee wears in another act a graceful gown of pale blue satin trimmed with embroidery and white lace. Shielding lace, and embroidery, are draperies of vivid purple mousseline de soie; they drape themselves shawl fashion with one three-cornered end dragged about the front of the corsage, held by a tasseled ornament. And there is an enticing gown of flame-colored satin—the new evening shade. All a mass of glowing red, how it holds the eye! In the hair is posed a long red osprey, sweeping low.

A SYMPHONY IN BROWN AND GOLD

At the Strand Miss Olga Humphrey wears a costume—a dream of beauty—of the new shade of cinnamon brown silk voile, hung over a sheath of glistening, rich, golden-yellow satin, making a wondrous transparency. The voile is splendidly embroidered in the same shade, and in the corsage all the materials, embroidery, satin and voile, are mingled. And imagine the beauty of coloring of a toilette of shot blue and gold satin under draperies of violet tulle!

Note.—In order to make the "Smart Fashions for Limited Incomes" department of greatest practical value to the women of restricted means, Vogue will hereafter cut the patterns of models published under that department at the special price of \$1 for a separate skirt, jacket or bodice; \$2 for a long coat, whole suit or gown. Prices for cut to measure patterns of models published elsewhere in this magazine will be found on page 112.

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WE are prepared to meet practically every demand for genuine Oriental Rugs.

The same satisfaction is assured purchasers who limit their expenditures to moderate amounts, as to the connoisseur who demands the finest examples procurable.

Our displays include many of the rarest Antique masterpieces—superb Rugs which have no counterpart in this country—including characteristic examples of Sixteenth Century carpets and fine specimens of old Ghiordes, Koulas, Serabends, Ferrehghans and Chinese Rugs. The showing of less expensive Orientals is even more diversified.

All of our Oriental Rugs are selected by our own experts in the Far East, imported direct, and offered to our patrons at lower prices than Rugs of equal quality can be bought for anywhere else.

Free delivery within 100 miles.

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Professor Mack's

CHIN REDUCER and BEAUTIFIER

("Pat. app'd for")

This remarkable invention will positively relieve even the most obstinate cases of double chin, flabby throat, and lines around the chin and mouth.

A glance at the apparatus will convince you of its extreme simplicity and efficiency. The very first application will have beneficial results, since Prof. Mack's Chin Reducer & Beautifier is scientifically designed to apply firm yet gentle massage to the parts affected.

Method of Application

The apparatus, though strongly constructed, is very light, and fits easily over the crown of the head. By merely pulling the cords alternately, the many little rollers on the movable chin straps below are brought into revolving contact with the flesh.

Hand massage is too tedious and irregular. With Professor Mack's Chin Reducer and Beautifier you regulate the pressure yourself, and failure is impossible.

Price \$10.00 prepaid.

Full Particulars Will Be Gladly Sent On Application

Professor Eugene J. Mack

507 Fifth Avenue, Suite 1004, New York

Results of Treatment

A double chin disappears as if by magic. The entire throat is remoulded into its natural curves of grace and beauty. Thanks to the increased freedom of circulation induced by regular use of Professor Mack's Chin Reducer and Beautifier, the complexion is cleared and beautified.

An investigation of this wonderful invention will surprise and delight you.

NOVEMBER 1910
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The Travel Magazine



Let us send you on a trip 'round the World

T Travel in every land is the field covered by the new TRAVEL MAGAZINE. In it appear articles from the pens of well-known travelers who have visited every land, bringing to the reader the vivid portrayal of the people, places and things they have seen. Europe with its picturesque peoples, its architectural splendors, and its interesting life; Spain, France, Germany, England, Holland, Russia, Scandinavia, all these come in for their share of attention, the cities, the countries, the peoples, the architectural wonders, ancient castles, magnificent public buildings, gaily thronged streets, intimate pictures of the life of the people, in such a way is the subject presented. Likewise travel in the more ancient countries with their great monuments of antiquity and their teeming populations will arouse the wondering interest of everyone. The splendors of India, Egypt of hoary age with her archaeological treasures, China in all her lethargy and unprogressiveness, Palestine and Syria under the yoke of a bygone civilization—all these will be shown in their extraordinary settings. Then our own country with its matchless natural beauty, its towering mountain peaks, its majestic canyons, its marvelous cities, its yet primitive Indian life—America in all its varied life will thus be shown to the reader.

No periodical has a subject that so lends itself to effective illustration. The pictures that appear in the TRAVEL MAGAZINE are by the very nature of the subject more remarkable and striking than those in any magazine published. Without a word of text the pictures alone would make a magazine of compelling interest. Supplementing the entertainingly written text the interest is irresistible.

Isn't it worth \$1.50 to have all this wealth of travel knowledge and fascination for a whole year? Try it. You will find it the best investment you ever made.

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Please send me "TRAVEL" for one year. I enclose \$1.50 in payment.

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The Furs we offer may be depended upon in every feature of good service, style and finish.

Our position as MANUFACTURERS makes it certain also that our PRICES may be depended upon as the lowest consistent with the merits of our merchandise.

Every garment we sell is made upon our own premises under the most exacting personal supervision and therefore GUARANTEED to satisfy upon every point.

THE coat illustrated is one of our new models for the coming winter. Made from selected Hudson seal skins, dyed by Chapal, of Paris, and guaranteed.

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Pointed Fox Sets in all the newest designs, from \$49.50 upwards.

White Alaska Fox Sets for street or evening wear, from \$75.00 upwards.

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Designers and Builders
of Interior Decorations,
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Furnishings.

Placed before a suitable fireplace, nothing so adds to the effectiveness of a large hall or drawing room as a fire-seat for a desirable piece of the furnishings, particularly when it is designed along such attractive lines as the beautiful one here illustrated.

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327 South Seventh St.,

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Established 1876



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Pretty designs
Artistic Taste
Will send samples any
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The Smart Calling Card

flavored by society leaders here and abroad is engraved in

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Send money order for \$2.50 and we will engrave
your name (one line) and 50 cards in this style.
Samples of all styles sent on request.

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Europe and Orient-1911

Annual Oriental Tour sails in February.
First Class throughout. Membership limited.
30th successful year. Write for programs.

Dr. and Mrs. H. S. Paine, Glens Falls, N.Y.

ELIGIBLE DAUGHTERS of EUROPEAN COURTS

(Continued from page 21)

"Carmen Sylva." I know you by your smooth face and white hair."

"But I am your Great-aunt Elizabeth," laughed the Queen.

"I know," declared the Princess; "but when you write books you are 'Carmen Sylva.'"

"And what does that name mean?"

Little Princess Elizabeth shook her head, and so the Queen answered her own question:

"When I was a little girl like you I loved to ramble through the forest, and used to wish that I could sing like the birds. That is why I took the name, because 'carmen' means a song and 'sylva' a forest."

This episode is related by "Carmen Sylva" herself in one of her books.

It is only within the present year that Princess Victoria Louise, the only daughter of the German Kaiser, has been seen in photographs revealing long skirts and the more mature chignon in place of a plaited coiffure or flowing locks. Last winter, at the age of seventeen, she made her debut at the first palace ball of the season, and a few evenings later sat in the royal box at the opera for the first time and heard "Lohengrin." On both occasions she wore a dress of white satin, with a white ribbon in her beautiful fair hair, and the famous string of pearls around her neck which the Empress, her mother, had been collecting for her since she was a baby.

The Kaiser is very proud of Princess Victoria Louise, and refers to her grandly as "My daughter." He is very fond of driving with her at his side either in a motor car or a carriage through Unterden-Linden. He once paid her a very amusing compliment, which, although carelessly dropped, is nevertheless the keynote of her character. He said:

"My daughter very often forgets that I am the Emperor, but I don't think she ever forgets that she is the Emperor's daughter."

Princess Victoria Louise speaks excellent French, fluent English and a little Italian. She has been instructed chiefly by English governesses and by her own mother. Her education is really more that of an English girl than a Prussian. Still she has been brought up very strictly, and, until her "coming out," had been made to dress simply and plainly on all occasions, to live as much as possible in the open air, and to practice athletic sports, yet always from the point of view of her sex. She can swim, row, and ski, is a dangerous opponent at tennis, and is an expert rider and skater. During last summer she studied landscape gardening with her sister-in-law, Princess August Wilhelm, but only after she had won over repeated denials from her father, who, if he does not hate to see her grow up, dislikes to have her get ideas from another than himself. It is the same with his sons. Like the patriarchs of old, he still insists upon directing their growing families, and shows his resentment when he is not consulted even in what most persons would consider purely personal and domestic matters.

And so, being the only daughter of the "War Lord," Princess Victoria Louise is even more restrained from giving expression to her individuality than are her brothers. As she has now "arrived," so to speak, she should, according to the custom of the Prussian court, have her own establishment, carriages and servants. But it is just here that the usually conservative Kaiser defies tradition. His subjects, taking the hint, continue to refer to her as the "Prinzesschen." For years to come she will probably remain for them "the baby Princess."

A far more conspicuous German Princess is the "Prinzesschen's" cousin, Princess Victoria Margaret of Prussia, the only daughter of Prince Frederick Leopold, brother of the Duchess of Connaught. It may be recalled that the Kaiser and Prince Frederick Leopold married sisters, Princesses of Slesvig-Holstein. Princess Victoria Margaret is only twenty years of age, but for the last three years, at least, she has been known throughout Germany as "our most popular Princess." She owes this title partly to her own character, which is unusually free, unrestrained, and

spontaneous for a daughter of a Prussian house, and partly because on one occasion, when a journal of the Fatherland invited its readers to vote for the most popular German Princess, her name headed the list. She is a lively, wideawake, intelligent Princess, with refined, sympathetic features and an abundance of brownish hair, that shines reddish-gold in the sunlight. She is an utter contrast to the Kaiser's only daughter, and does not, it is said, have the entire approval of her august uncle. Last summer at Potsdam she did not hesitate to ask the Kaiser why he had not invited Dom Manuel to visit Germany and come to Potsdam, as she would have liked "to look him over." The invitation which was to have brought him in December next will now very likely be canceled.

AS SEEN BY HIM

(Continued from page 32.)

and Miss Caro Brown will have a dance given for her, and Miss Rosalie Coe, the second daughter of Mr. and Mrs. Henry Coe, will also come out at a dance at Sherry's. There will be much dancing this winter for the younger set, and most of these coming out affairs will be given at Sherry's rooms or at one of the Fifth Avenue hotels which have ballroom suites, or at Delmonico's. Society is so large and so complex that it is impossible to crowd into one's house, even if there is a ballroom, the full list of people to be asked, and for dances, as there must always be twice as many men as women, hostesses are apt to ask for invitations for friends of the male contingent, and at the last moment. There is always a particular restaurant or set of rooms which remain in favor for certain "functions." Others grow old-fashioned or fall a bit by the wayside.

Each city has its rule, but all follow—from a distance—the one prevailing in New York. Each year the bringing out of a debutante grows more expensive, and we sigh for a court where the only expense is the presentation gown, as the new order in England for evening courts has done away with the famous tea given to the friends and relatives of the debutante who were in waiting after she and her mother or sponsor came home from the fatigues of the presentation, to view her in her finery and to hear her experiences. The late King Edward sensibly abolished all the absurd and fatiguing ceremonials which his late mother conservatively clung to, they being a survival of the petty regulations of a small German Court brought over by the House of Hanover and cherished by a long line of Teutonic queen consorts and princesses. But we have no court, and we cannot get through our ceremonial in one day, or at one fell swoop. We must give our daughters—I am speaking figuratively—at least a month of social experience. A series of dinners come in the wake of the other festivities, and it is Lent before the girl is fairly launched, and it is only a one chance in ten as to whether—brutally speaking—the investment will really pay—and we begin to reap our dividends through the annexing of a rich son-in-law.

THE SANDS-SHELDON WEDDING

The wedding of S. Stevens Sands, a son of Mrs. William K. Vanderbilt by a former marriage, and Miss Gertrude Sheldon, was one of the town events. It was a quiet affair, but it attracted much notice, as the bride is one of the beauties who made a debut a few winters ago. She is very blonde and has a glorious complexion. Her father is a wealthy man and is active in politics, and her mother was one of the Misses Seney, of Brooklyn. These young women were great beauties in their day, just a generation ago, and they were well known in New York society at a time when people did go over to Brooklyn for dances and other festivities much more than they do at present. Most of the set of that day has come across the bridge and settled in Manhattan—as Brooklynites insist upon calling New York—and with a legitimate reason. Miss Sheldon is the second of two sisters, the elder of whom married a Mr. Fuller, from whom she is securing a divorce, or endeavoring to do so. Mrs. Sheldon's father was an art patron and also a philanthropist who endowed hospitals. Mr. Sands is the surviving son of Mrs. Vanderbilt's first marriage—she has been wedded three times. His father was known as "Sammy" Sands and died on Long Island, I believe. Her second husband was Louis Rutherford, and her daughters, the Misses Rutherford, came over from Paris with her for the wedding. The elder will be out this winter. Mrs. Vanderbilt gave her daughter-in-law some magnificent jewels.

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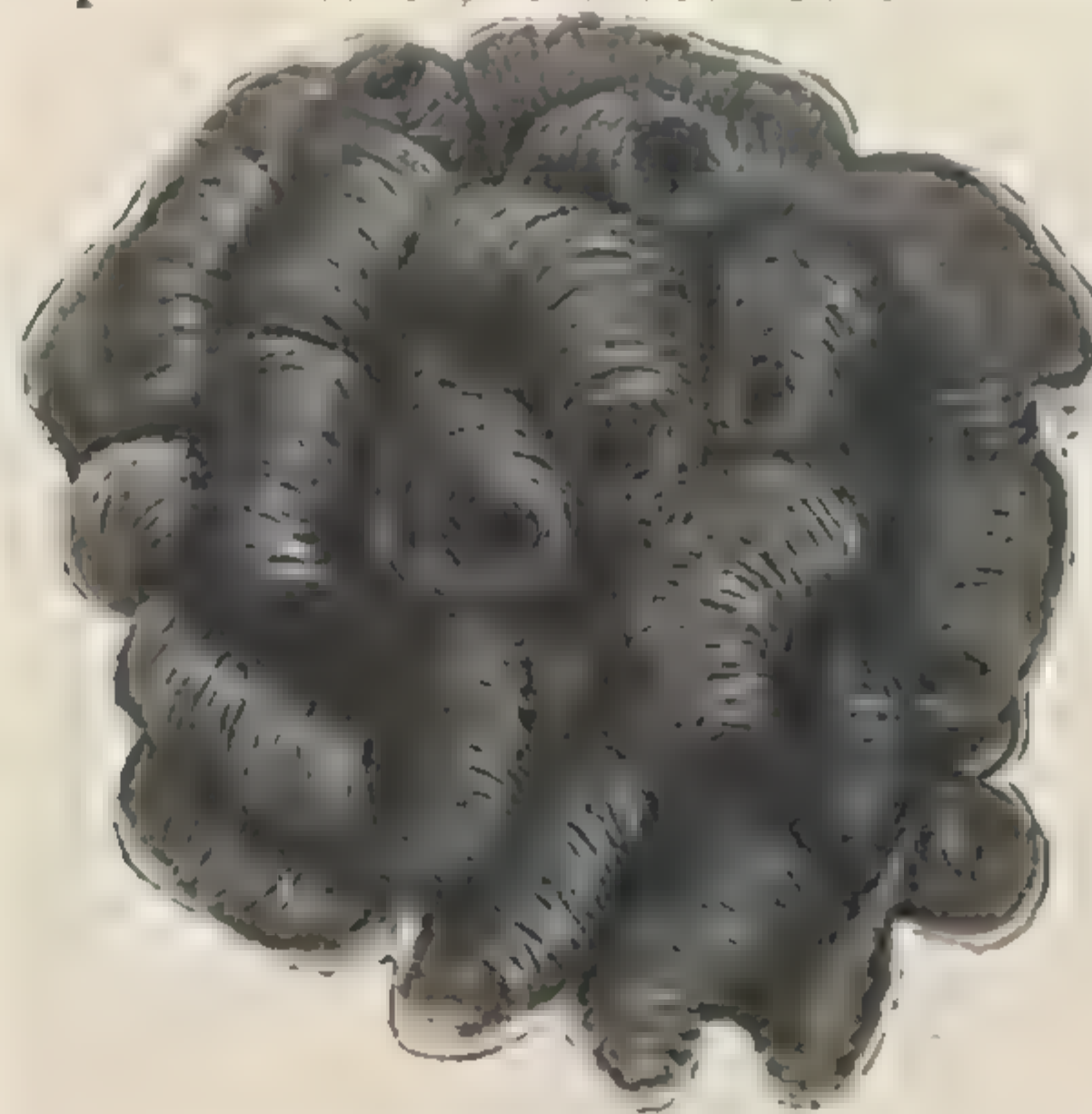
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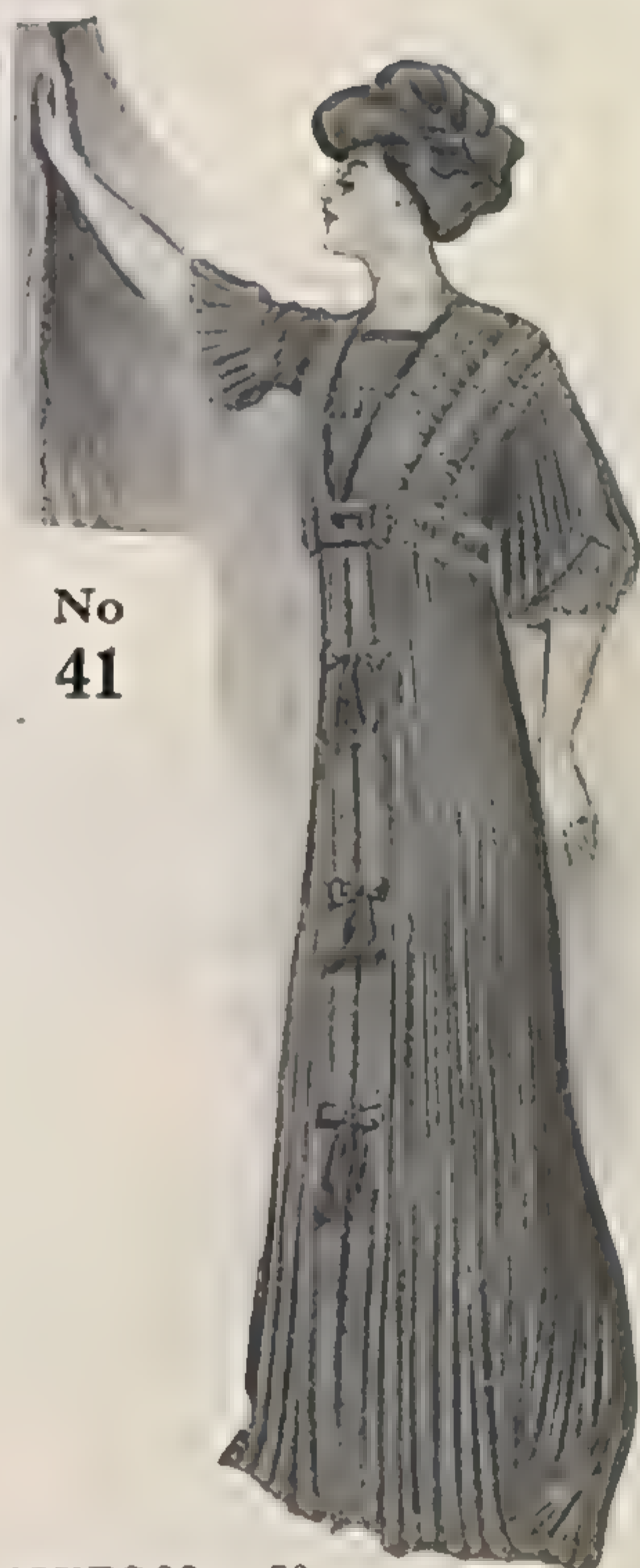
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This gown can also be made in messaline and Crepe de chene.

VOGUE PATTERN DEPARTMENT



No. 1753



No. 1754



No. 1755



FLAT PATTERNS

NO. 1753.—A French "chemise de nuit" in Empire effect. It is made of white batiste, daintly embroidered by hand, and is trimmed with inserts of Valenciennes. The short waist line, which is pointed at the back, is indicated by a beading through which ribbon is run. The materials required to make this model in medium size are 4 yards of batiste 45 inches wide, 7 1/2 yards of lace insertion, 2 yards of broad edging, 1 1/2 yards of narrow edging, 1 1/4 yards of beading, and 2 yards of ribbon. Pattern cut in 7 pieces. Price 50 cents.

NO. 1754.—A charming room gown of pale pink Henrietta cloth with a large collar and undersleeves of dotted batiste and lace. This model is made with a high fitted yoke, from which the material hangs in loose, straight plaits. Pink wash ribbons tie at the front, and on the sleeves. The materials required to make this model in medium size are 5 1/2 yards of material 36 inches wide, 2 yards of embroidered batiste 36 inches wide, 6 1/2 yards of lace insertion, 10 yards of lace edging and 3 yards of ribbon. Pattern cut in 8 pieces. Price \$1.

NO. 1755.—A dainty French nightdress, made in a simple way. The sleeves and upper part are formed of a lace insertion with a band of tucks at either side; and just below the bust a ribbon is run through embroidered eyelets. The materials required to make this model in medium size

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CUT IN THREE COLORS.—Each pattern is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

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VOGUE PATTERN DEPARTMENT



No. 1744



No. 1743



No. 1736



No. 1729



No. 1741



No. 1710



No. 1705



No. 1745



No. 1732



No. 1738



No. 1704



No. 1706

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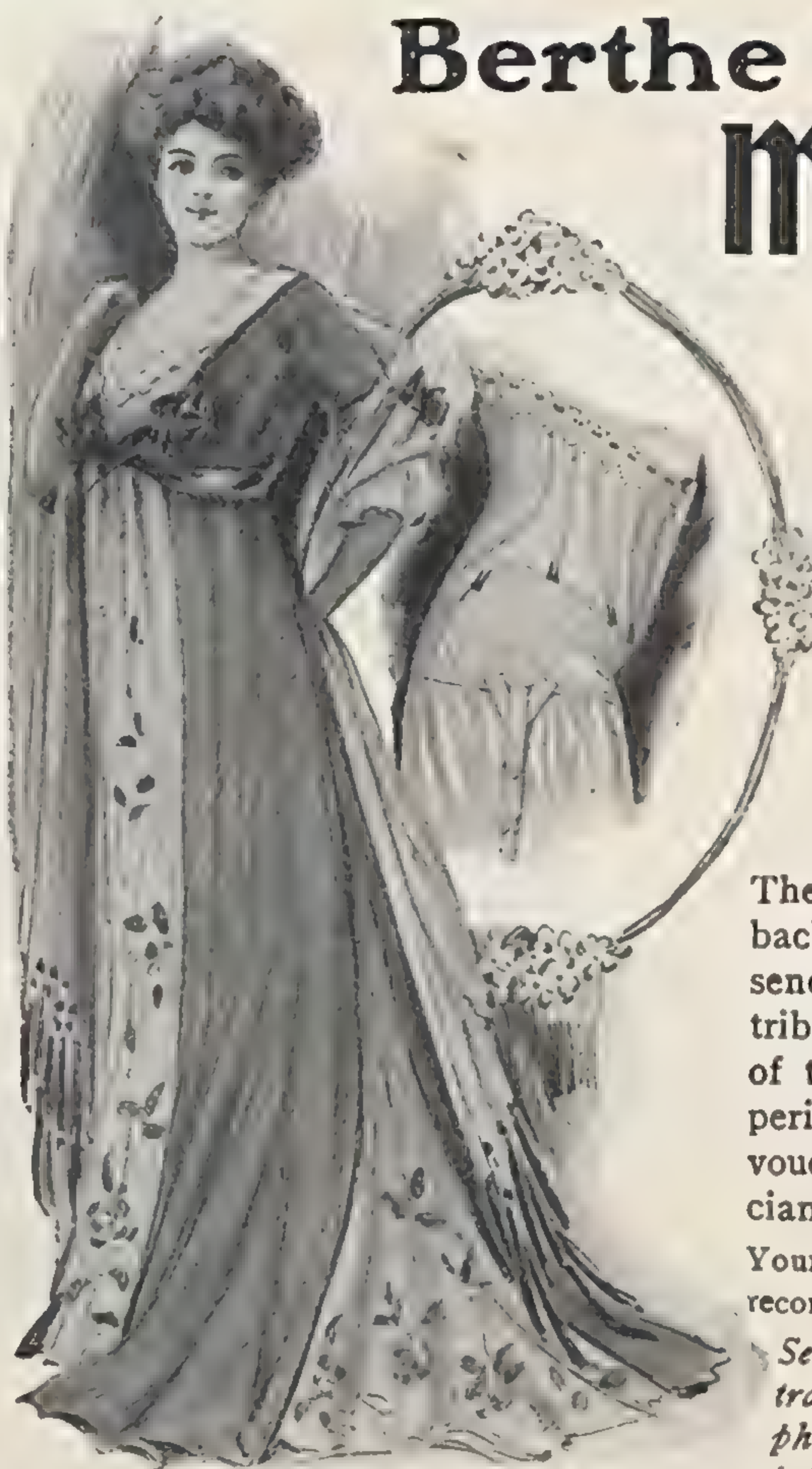
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